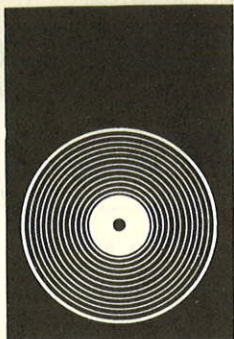


ISSUE 22  
APRIL/MAY ISSUE 1959



# record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

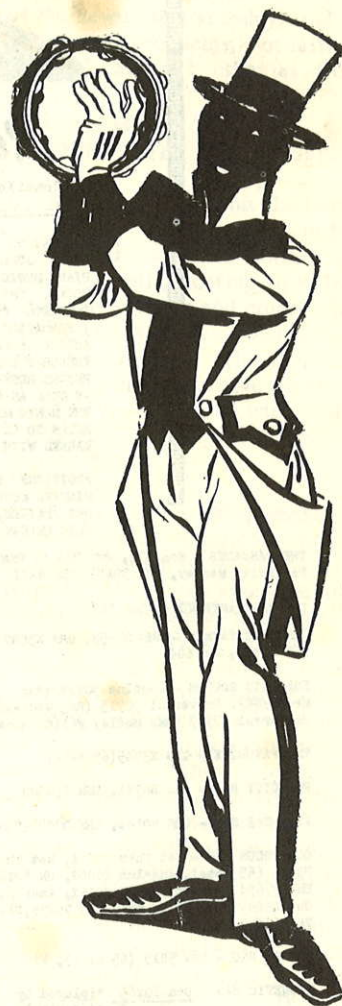
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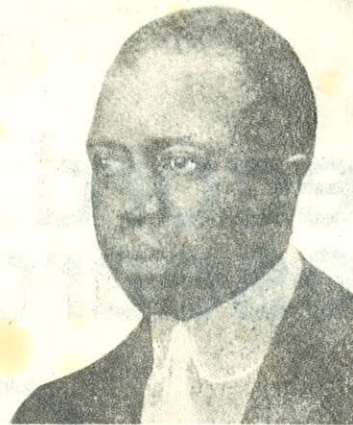
Al Jolson, the inimitable



Eddie Cantor, the one and only







SCOTT JOPLIN

## ROLLOGRAPHY

Compiled by MICHAEL MONTGOMERY

A LISTING OF RAGTIME COMPOSITIONS BY SCOTT JOPLIN TOGETHER WITH THE PLAYER PIANO MUSIC ROLLS ON WHICH THEY ARE TO BE FOUND. THIS IS AN EXPLORATORY LISTING AS COMPLETE AS POSSIBLE AS OF MARCH 1959, INFORMATION HAVING BEEN CULLED FROM THE ACTUAL COLLECTIONS OF MICHAEL MONTGOMERY, THEOBOR TICHENOR, DR. HUBERT S. PRUETT, RECORD RESEARCH, JOHN BAKER, JEAN AVERTY, AS WELL AS SEVERAL PIANO ROLL CATALOGS IN THE MONTGOMERY COLLECTION. THE SEVEN KNOWN ROLLS TO BE PLAYED BY JOPLIN HIMSELF ARE MARKED WITH AN ASTERISK \*.

ADDITIONS TO THIS LIST SHOULD BE SENT TO MICHAEL MONTGOMERY, 587 WEBFORD AVENUE, - DES PLAINES, ILLINOIS. ALL ROLLS ARE 88 NOTE UNLESS OTHERWISE MARKED.

THE CASCADES - Con 430, Con 854 in Rag Portfolio Medley, QRS 30088 Con 4172

THE CHRYSANTHEMUM - Con 6076

THE ENTERTAINER - QRS 30358, QRS X3087 (65 note), Con 6046

EUPHONIC SOUNDS - Angelus 90193 (Rag Medley#6), Universal 92715 (Rag Medley#6), Universal 77987 (Rag Medley #6) (65 note)

THE FAVORITE - QRS X3345 (65 note)

FELICITY RAG - Kim B6781, USM 650508

FIG LEAF RAG - QRS 30141, QRS 03073 (65note)

GLADIOLUS RAG - Met Them 92261, Met Them 79513 (65 note), Angelus 90002, UN 92265, UN 77769d (65 note), QRS 30162, Amer Piano Co 12623, Kim 06529, Standard 76836, Electra 76896 (65 note)

KISMET RAG - USM 5819 (65 note), Kim B6793

MAGNETIC RAG - Con 10266 \*(played by Scott Joplin)

MAPLE LEAF RAG - Melodee 89965, AE 8440 (65), Met 89961, Con 4028 (65), Angelus 90080, Amer Piano Co 4066 (medley), Perfection 8440, American Piano Co 493, Metro Art 202704 \*, Uni-Record 202705 \*, QRS 7308 played by J.L. Cook, Arto 8440, Melograph-ic 0369, Con 148, Con 2966 in medley, UN 89965, UN 8440 (65), QRS 30900, QRS 100419 played by Max Kortlander, QRS X3817 (65), USM 61368B, USM 1368 (65), USM 65399F in rag medley, Con 10265 \*, Artempo 9976 played by Steve Williams, Kim F6154 in medley, Starr Piano Co 8057, American 95101, Capitol 95101, Supertone 10029, Melographic 1731 (65).

NONPAREIL - Con 4401

OLE MISS RAG (HANDY) - Con\*(no. unknown) Above is the unique example of Scott hand-playing another composer's rag.

ORIGINAL RAGS - Con 843, Con 4051 (65), AE 20428, Melographic 0370, QRS 3268 (65), Automasia Performing Co 4051 (65)

PALM LEAF RAG - QRS 30342, QRS X3034 (65note)

PARAGON RAG - USM 75378 from 65 note nickel-odeon roll rag Review

PEACHERINE RAG - Con 6047

PINEAPPLE RAG - Angelus 90193 in Rag Medley #6, Lyon & Healy 6067 (65), UN 92715 in Rag Medley #6, UN 77987 (65)

PLEASANT MOMENTS - Ragtime Waltz - Con \* (no. unknown)

THE RAGTIME DANCE - QRS X3626 (65 note)

ROSE LEAF RAG - Con 1336

SCOTT JOPLIN NEW RAG - Angelus 90806, Con 2121, QRS 31282, UN 99365, 88-note 99365, Met Them 99362, Kim 06132, Amer Piano Co 11263, UN 79527 (65 note)

SEARCH LIGHT RAG - QRS 30595, QRS X3866 (65 note)

SOMETHING DOING - QRS 30396, USM 6055 (65), Con 10278 \*, Royal 3389 Con 4433

STOPTIME RAG - QRS 30786

SUNFLOWER SLOW DRAG - Con 844, American 1072 (65), AE 8479 (65), UN 8479 (65) Con 4082

SWIPESY CAKEWALK - QRS 30328, Con 4087 (65)

THE STRENUOUS LIFE - Con 4090

THE SYCAMORE - QRS 30395 Con 4320

SUGAR CANE - Con 4421

WALL STREET RAG - Master Record 653

WEeping WILLOW RAG - Con 400, Con 10277\*, QRS 30404, Con 4411

## record research

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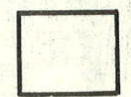
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IF A CHECK APPEARS IN THE SQUARE BELOW, YOUR SUBSCRIPTION HAS EXPIRED WITH THIS ISSUE. PLEASE REMIT \$1.50 TO RECORD RESEARCH, 131 HART STREET, BROOKLYN 6, NEW YORK, AND YOUR RENEWAL WILL BE EXTENDED FOR AN ANNUAL SUBSCRIPTION OF SIX ISSUES.



## A PRELIMINARY STUDY OF THE AMERICAN MINSTREL THEATRE ON PHONOGRAPH RECORDS 1894 - 1929

A. R. Danberg  
PART 1

### AN EVENING WITH THE MINSTRELS A Genuine Old Time Minstrel Show

An absolute novelty in Minstrel Records - a complete performance of old-fashioned Minstrelsy, a form of entertainment of which the public never tires.

This series consists of eight Monarch Records and lasts from twenty-five to thirty minutes, with not one dull moment. Bright jokes, brilliant orchestra bits, plantation songs, and novel effects come in rapid succession.

In the making of these records we have enlisted the largest company of Comedians, Singers and Musicians which have ever been used for Talking Records, and no expense has been spared in their production.

Although primarily intended for use in a series, each record is complete in itself, as the description indicates.

This is from the 1903 Victor Record Catalogue, introducing a series of eight 10-inch records which contains the essence of America's "one purely native form of entertainment and the only distinctly American contribution to the theater - the Negro Minstrel Show." The traditional semi-circle on stage of black-faced joksters and singers in dress suits, the tall M.C. - the "Interlocutor" - in the center and the orchestra in the pit below, need only to be imagined; for the full pattern of the American minstrel show follows in Victor's description of their Talking Machine Records.

B200-4 Victor M1834

### AN EVENING WITH THE MINSTRELS - NO. 1

Ethiopian Carnival of Melody. Opens with a brilliant Bugle call. "Gentlemen, be seated." Orchestra, "Darktown is Out Tonight." Solo and Quartet, "Old Folks at Home" Jig, "Keep yo' Feet." Quartet, "Carry Me Back." Orchestra "Patrol Comique." Quartet, "Ole Massa," with banjo imitation; Full Chorus "Darktown" ending with "Dixie Land."

(Matrix Not Available) - Victor M1824

### AN EVENING WITH THE MINSTRELS - NO. 2

Minstrel Ballad, "My Creole Sue." The Interlocutor announces that the Sweet Voiced Tenor will sing a favorite minstrel ballad. The End Man, pretending that his traditional enemy, The Interlocutor, is about to sing - interrupts the orchestra and insists that this song brings back sad memories. After several interruptions he states that whenever the Interlocutor opens his mouth it reminds him of an old mule he once owned. Amid the laughter

at the expense of the Interlocutor, the Tenor proceeds with the song followed by the Quartet Chorus.

MNA - Victor M1825

### AN EVENING WITH THE MINSTRELS - NO. 3

End Song, "Chimes of the Golden Bells." Mr. Bones describes a visit to his girl, and an encounter with her father who is a painter by trade, and who decorates Bones with a pail of mixed paint. The dusky comedian insists, however, that he came out of the encounter "with flying colors." "The Chimes of the Golden Bells," with full orchestra, Westminster Chimes and Quartet Chorus.

MNA - Victor M1826

### AN EVENING WITH THE MINSTRELS - NO. 4

Musical Act - "The Ebony Emperors of Melody." No old time Minstrel Show was ever complete without the "Musical Act" with the Professor and the "Tramp Musician." The Professor, after hearing his Brass Instrument Class play a brilliant selection, bows them out and laments his lack of an assistant. A knock is heard and a disreputable looking tramp enters in search of a job. He is given a trombone, which he blows with comical effect, almost driving the professor mad. He is finally engaged and proves a fine musician, playing a duet with the Professor as the curtain falls.

B1071-2 - Victor M1827

### AN EVENING WITH THE MINSTRELS - NO. 5

"Having Fun with the Orchestra." The Tough Comedian of the Minstrel Troupe comes on stage rather puffed up with his own importance and decides to guy the German orchestra. The musicians, however, prove to be up-to-date, and when he finally decides to sing, they drown his efforts with a series of very funny comedy bits and finally drive him from the stage in confusion, followed by the jeers of the audience.

B1024-4 - Victor M1828

### AN EVENING WITH THE MINSTRELS - NO. 6

The "Cake Walk in Coontown." A genuine Ducky Cake Walk, introducing three lively cake walk selections by the orchestra and three rousing songs by full chorus. The "Bad Coon" constitutes himself judge and jury, and with the aid of a razor, awards the cake to couple No. 3, amid the cheers of the audience.

MNA - Victor M1829

### AN EVENING WITH THE MINSTRELS - NO. 7

Sidewalk Conversation, "Funny Things You See in the Papers." The two black-faced Comedians open with a patter song about the newspapers of today, and then pretend to read the items, not failing to "get back" at each other as often as possible.

B1023 - Victor M1830

### AN EVENING WITH THE MINSTRELS - NO. 8

Grand Finale, "Scenes on the Levee." The darkies are busily engaged in loading a river steamboat with cotton, amid the clang of bells, tooting of whistles, shouts of the overseer and other characteristic levee sounds. Quartet sings "Heave dat Cotton". The boat moves out and the roustabouts give themselves up to revelry, winding up with "Roll on de Ground," accompanied by the Pickaninny Band.

From about 1894 to 1929, phonograph records documented America's original "form of entertainment of which the public never tires." The songs, jokes and antics on the Victor Minstrel Series need little explanation, for simplicity of material is one of the essentials in the minstrel theater. There is a loose pattern of entertainment in the six records - the combination of music and jokes progresses to more elaborate song and dance acts - and this is also characteristic of the stage shows. A brief history of the minstrel show gives historical perspective to the recorded performances.

Probably the first public presentation of what may be called a real minstrel show took place in the Bowery Amphitheatre in New York City, early in 1843. The company consisted of four members, Daniel Decatur Emmett, Frank Brower, Dick Pelham, and Billy Whitlock. All four had had



previous theatrical experience as Negro caricaturists. During an impromptu get-together at Emmett's boardinghouse, they



combined their talents into an extended performance, with Emmett playing the violin, Whitlock the banjo, Brower the bone castanets, and Pelham the tamborine. Although the single blackface performer had become an established feature act in theaters, circuses, and museums in the United States before 1840 (Thomas Dartmouth Rice developed his "Jim Crow" dance and song act in 1832), the new combination had never been tried.



From all accounts, there was great interest in "the first night of the novel, grotesque, original and surpassingly melodious Ethiopian Band, entitled, the Virginia Minstrels," as the first show was eloquently described in the press notices. In the course of the evening's program, all four performers sang and danced, jiggled in solo and double numbers, played their respective instruments singly and in various combinations and did the "Lucy Long Walk Around" and "The Essence of Old Virginny", a dance and "break-down" at the close of the show. In describing the company, Emmett wrote, "We were all endmen and interlocutors."

Audiences were charmed with the Virginia Minstrels, and other troupes quickly appeared. The first Christy Minstrel Company was also organized in 1843. They gave to the minstrel show its stereotyped form, with a semi-circular seating arrangement of the performers in the "first part" of the program. The Interlocutor in the center (The Middle Man) uttered the opening phrases, "Gentlemen, Be Seated. We will commence with the overture." The End Man on either extreme of the semi-circle, playing the tamborine and bones, were called Mr. Tambo and Mr. Bones. The minstrel performers wore highly colored dress suits. They engaged in wordy skirmishes with the pompous Interlocutor, arousing the other performers' immediate and boisterous laughter. Interspersed with the jokes were sentimental ballads by the silver-throated vocalists and a final "walk around" by the entire company.

The "second part" of the program consisted of variety acts, called an "olio," in which the several members of the troupe exhibited their specialties. Comic monologues, clog dances, drill team exhibitions, clever song and dance routines, were usually included.

Later, a final item was added to the program: a play of some length, often a burlesque of a serious drama then popular, sometimes Thomas Rice's famous Ethiopian

farce, "Bone Squash Diavolo." This was known as the "afterpiece" and enlisted the whole company. Even with Christy there was a street parade through the town announcing the minstrel show's evening performance.

With the phenomenal success of early ventures, minstrelsy rapidly became one of the most common and financially successful forms of American entertainment. The country was in the grip of the minstrel craze, and the shows had an amazing appeal to all classes of the American people. New melodies for the minstrels, which appeared almost as rapidly as they could be printed and copyrighted, were quickly seized upon by the eager public, tried on the piano and whistled on the streets.

There had been no tradition of comic theater in America; in the early part of the 19th century the average citizen preferred to attend lectures, religious revivals, circuses, pantomimes, fireworks displays and museums of natural wonders. Minstrelsy was born in a decade when the American public was very conscious of its own native elements. Theater audiences reveled in the broad comic and musical antics of the minstrels, as they had applauded the individual actors who had depicted the humorous behavior of the Negro in comedy sketches before 1840.

In the next thirty years, the prosperity of the minstrels is reflected in the scores of

troupes that performed all over the United States and in Europe. Some of the most famous troupes were Christy's Minstrels, White's Minstrels, Dan Bryant's Minstrels, the San Francisco Minstrels, Buckley's Serenaders, Ordway's Aeolians, and Wood's Minstrels. All of these companies were white, although in the 1870's and 1880's, colored performers were also in demand.

In the 1880's, the trend toward "bigger and better" minstrelsy had modified the traditional show into a variety bill. In these years Lew Dockstader's Company and A. G. Fields' Minstrels were founded. In 1880, Haverly's Mastodons, a company of a hundred members with elaborate stage settings, played in many cities of the United States before touring England and Germany. "Colonel" Haverly had been content only a few years earlier with a company of "Forty, Count 'em, Forty."

But the end of the minstrels' popularity was in sight. The magnificence and glitter of the new shows, added to sustain the public's interest, was a financial handicap; the expense of theatrical productions was rising rapidly. There was competition from the music halls, variety shows, musical comedy theater and moving pictures. The minstrel show had developed as far as its basic elements could take it and was suffering in comparison with the newer entertainments. Because the minstrel show is almost ex-

clusively a masculine performance, its humor and attractiveness were limited; although women later participated in the shows, the funniest comic female roles were handled by impersonators, "wenches."

The New York Clipper for January 4, 1896, listed ten minstrel companies which were touring various parts of the United States, and in 1919, there were but three major companies, according to Al Field. There continued to be touring companies until a year or so ago, minstrel acts were interspersed in variety bills - famous blackface performers were Al Jolson and Bert Williams, for example - and minstrelsy had a vogue in amateur productions. Also, beginning around 1894 and continuing to about thirty years ago, there were minstrel performances on phonograph records.

Like the majority of performing stage troupes in the last part of minstrel stage history, the recorded shows are thin, superficial productions. The basic pattern of the first part is kept, with an all-male cast, and jokes between the performers in the imagined semi-circle and the pompous Interlocutor. Often there are ingenious skits, like the one involving the Professor, the Brass Instrument Class, and the Tramp (1903 Victor M1826). Unlike what may have been true in several of the minstrel shows in the 1840's and 1850's, on records the minstrel material is not intended to represent the Negro character faithfully.

Many great melodies were written for the minstrels by Stephen Foster, James Bland, and Daniel Emmett, and these are occasionally used on the records. But most of the music is Tin Pan Alley "coon songs" - catchy or syncopated tunes which treat, humorously or with mock pathos, the senti-



Lew Dockstader, one of the great Minstrel men who, until not so long ago, toured the country in true Minstrel fashion.



Al G. Field, famed as the "millionaire Minstrel man."



McIntyre and Heath, two very funny Minstrel men of "Ham Tree" fame.

mental and economic problems of the American Negro.

The minstrel records then are chiefly important for documenting the pattern of a vastly popular form of American entertainment. For this purpose, the most valuable recordings would be the ones in the early series. However, the tunes and jokes described in catalogues and in recorded examples available to modern audiences, also give a fascinating insight into an important aspect of popular American entertainment at the beginning of this century.

Minstrels appear to have been recorded on cylinder records before 1894. In the 36 page record catalogue issued by the United States Phonograph Company in 1894 (the first one in booklet form), there are minstrel records by Len Spencer, Dan W. Quinn, and Billy Williams. None of the cylinders in the catalogue were numbered, but the advertisement for the minstrel series reads:

These gentlemen have together produced a most decided novelty in their new minstrel records. Spencer and Quinn are well known to all users of the phonograph... They are ably assisted by Mr. Billy Williams, the aged-Negro delineator and comedian, as well as by George W. Johnson in his inimitable laughing specialty. Each record contains a complete minstrel first part, introducing overture with bones and tamborine accompaniment, several jokes and witty sayings, interspersed with laughter and applause by the audience, and finishing either with some comic Negro song or story by Spencer, or a pathetic song by Quinn or Williams... They have been

arranged in a series of six records...

The United States Phonograph Company went out of business in 1897. Almost all their artists went over to Columbia records. In 1898, Len Spencer was the organizer and leader of a recording group at Columbia known as the "Imperial Minstrels," which also included George W. Johnson in his "Whistling Coon" specialty, and the Greater New York Quartet (personnel anonymous).

The Edison Company, before 1899, didn't number their records, but listed them in categories, #1-7101. On their two minute wax cylinders the minstrels with Arthur Collins, S.H. Dudley, and the Ancient City Four, were #4701 - 4800. It is not known how many of the 99 cylinders were made or released.

George W. Johnson, the colored singer, recorded his specialties for Bettini before 1899. This company's catalogue also included "coon singers" like "Lady X", who sang almost thirty popular songs and Negro melodies. Two of her "Negro Songs with Band Accompaniment" were "A Hot Time in the Old Town" and "Mr. Johnson, Turn Me Loose" -- coon songs from the minstrel shows.

TO BE CONTINUED

ATTENTION  
OVERSEAS SUBSCRIBERS

AS OF MAY 15, OVERSEAS SUBSCRIPTION RATES WILL BE INCREASED TO \$2.00 PER ANNUAL SUBSCRIPTION. THIS HAS BEEN NECESSITATED ON ACCOUNT OF AN INCREASE IN POSTAL RATES. THIS DOES NOT APPLY TO OUR DOMESTIC SUBSCRIBERS.

PRICE 12 1-2 CENTS.

# CHRISTY'S PANORAMA SONGSTER;

Containing the Songs as sung by

**The Christy, Campbell, Pierce's Minstrels, and Sable Brothers.**

NEW YORK:

PUBLISHED BY WILLIAM H. MURPHY, 384 PEARL STREET.

LAUGHING JOE.

As sung by White's, Christy's, and New-Orleans Serenaders.

Oh, come to my darkey home,  
Oh, come along wid me!  
Ya, ya, ya, ya, ya, ya, ya, ya!  
Oh, come along wid me,  
For I'm a going to marry;  
I will no longer tarry!  
Ya, ya, ya, ya, ya, ya, ya, ya!  
Oh, I'm a going to marry!

"I'M SETTING ON DE RAIL, DINAH.

As sung by White's band of Minstrels.

I'm setting on de rail, Dinah,  
Whar we sat side by side,  
Way down in ole Virginny, lub  
When fust you war my bride,  
De corn was springing berry fast,  
And de coon he pranced around;  
Oh den what happy days we pass'd  
On ole Virginny's ground!

VIRGINIA JUBA.

As sung by Christy's celebrated Band of Minstrels.

Ruberii the cinnamon, seed the Billy hop in just in time,  
Juba dis, Juba dat, round the kittle possum fat,  
A-hoop a-hoy, a-hoop a-hoy, double step for Juberii,  
Sandy crab, de mac'feli, ham and half a pint of Juba,

Want to borrow two or three eggs, a picayune a dozen,  
Stir about the hominy hot, the pig is in the cellar;  
Neighbor, neighbor, lend me your ax, lend you mine to-morrow,  
I keeps de axe to use myself, who'll turn the grindstone.



THE WASHBOARD RHYTHM KINGS

HOT DISCANA

By John H. Baker  
16 B, Broad St.  
Columbus 15, Ohio

The data below was compiled, with the kind assistance of Ken Hulsizer and

Walter C. Allen, from such catalogues, discographies and other publications as were

at hand, together with an inspection of the labels of WBRK discs in our respective

libraries, as well as a limited investigation at Victor sources.

It is hoped that a publication of the material set forth below in research and

discographical magazines in both the United States and England, will stimulate

readers and collectors to report to Mr. Baker any information they can supply, from

reference material, their own records, or personal knowledge, which will correct,

improve or supplement the WBRK discography. It is the aim of this writer to complete

this project in the current year so that by the time Jazz Directory is ready to publish

the W's the WBRK Victors will be virtually complete and reliably accurate.

This project will be undertaken in two steps.

Part 1 Completion of all recordings by sessions and dates; tunes; matrix numbers

and takes; and label issues and catalogue numbers.

Part 11 Identification of the instrumentation for each session and/or tune title, and

where possible, identification of such individual musicians as can be recognized or

otherwise reliably identified. Although the help of collectors and readers is solicited

in connection with the instrumentat ion and identification project, it is requested that

when a contributor is guessing or stating an opinion, he so indicate. If the identification

is based upon more reliable information such as an interview with a musician who

represents that he played in a session, this is particularly solicited.

The WBRK Victor discography is separated by sessions in chronological order.

Occasionally, matrix numbers are not in sequence and higher numbers may apply to

sessions earlier than sessions where lower numbers apply, or there may be a jump or

gap between matrix numbers although all titles of same session were recorded on the

same date.

The discographical material follows the order of (1) matrix number, (2) take

number when known, (3) recording group name as indicated on label, (4) tune title,

(5) composer credit when significant and known, (6) name of vocalists if known,

(7) labels and catalogue numbers known or reported.

(LEGEND)

- (B) Washboard Rhythm Boys
- (BF) Buck Franklin
- (F) Five Rhythm Kings
- (G) Georgia Washboard Stompers
- (H) Chicago Hot Five
- (K) Washboard Rhythm Kings
- (M) Mickey Mouse and His Turtle
- (R) Rhythm Kings
- (S) Washboard Serenaders
- (T) Tinsley's Washboard Band
- (W) Williams Washboard Band
- (WCK) Wilton Crawley and the Washboard Rhythm Kings
- (WCO) Wilton Crawley and Orchestra

TENTATIVE DISCOGRAPHY OF WASHBOARD RHYTHM KINGS  
ON VICTOR AND AFFILIATES

Part 1

1st Session (3-24-30 New York City)

59548 -1 (S) \* Kazoo Moan (c Washboard Serenaders) VI 38127  
" - ( ) (same) HMV-B6289; BB5790; 6633 \* Tune: Black and Tan Fantasy

59549-1 (S) Washboards Get Together (c Washboard Serenaders) VI 38127  
" - ( ) (same) HMV-B6114; BB5790; 6633

2nd Session (3-31-30 New York City)

59568 - (S) Teddy's Blues (c ?) VI 38610

59569 - (S) Tappin' The Time Away (c ?) VI 38610  
" - ( ) (same) HMV- ( ? ); HMV-B6303

3rd Session (6-3-30 New York City)  
(Ostensibly featuring J R Morton, Charlie Holmes  
and Henry Allen, Jr)

62188-2 (WCO) Big Time Woman (c. W. Crawley) VI 23292

62189-2 (WCK) I'm Her Papa, She's My Mama (c. W. Crawley) VI 23344

62190-1 (WCK) New Crawley Blues (c. W. Crawley) VI 23344

62191-1 (WCO) She Saves Her Sweetest Smiles For Me (c. W. Crawley) VI 23292

4th Session (4-2-31 Camden, New Jersey)

64084 - Minnie The Moocher (Unissued)

64085-2 - (F) Please Don't Talk About Me When I'm Gone (VR) VI 23269  
" - - ( ) (same) HMV-B4866

64086 - Please Don't Talk About Me When I'm Gone (unissued)

64087-1 - (F) Minnie The Moocher (VR and Chorus) VI 23269

5th Session (5-8-31 Camden, New Jersey)

69021-2 (R) One More Time (VR) VI 23276

69022-2 (R) Walkin' My Baby Back Home (VR) VI 23276

69023-1 (K) A Porter's Love Song To A Chambermaid  
(c Jimmy Johnson) (VR) VI 22719  
" - ( ) (same) BB 5042

69024-2 (K) Every Man For Himself (c. Eddy Miles)  
(VR & Chorus) VI 22719  
" - ( ) (same) BB (?)

6th Session (6-4-31 Camden, New Jersey)

68217-2 (K) \* Please Tell Me (c. S. Fried) (VR Jake Fenderson) VI 23283  
" - ( ) (same) Regal Zono (Aust.) BB 283

68218-2 (R) and (F) Call of the Freaks (c. Sid Barbarin)  
(VR Jake Fenderson & Chorus) VI 23279  
" - ( ) (same) BB 5028

68219 - (BF) Crooked World Blues (VR Buck Franklin) VI 23310

68220-1 (R) and (F) \*\* You Salty Dog (c. S. Fried)  
(VR Jake Fenderson) VI 23279

68221 I'm Crazy 'Bout My Baby (VR Melody Four) (Unissued)

68222 Because I'm Yours Sincerely (VR Melody Four) (Unissued)

\* Please refer to "Please Tell Me" - 7th Session.

\*\* It is rumored that some copies of VI 23279 are titled - YOU RASCAL YOU - and  
are a different version or "take" from - YOU SALTY DOG - Can this be confirmed?

7th Session (7-9-31 Camden, New Jersey)

68265 -2 (H) Stardust (VR Eddie Miles) VI 23285

68266 -1 (H) \* You Can't Stop Me From Lovin' You  
(VR Eddie Miles)

" -2 (H) \* (same) (VR Jake Fenderson) VI 23285

68267 -2 (K) Boola Boo (VR Jake Fenderson) VI 23303  
" - ( ) (Rev. D. Williams THRILL ME)  
(same) GR (F) K6500

68268 Boola Boo (Unissued)

68269 -1 (K) Who Stole the Lock (VR Jake Fenderson) VI 23283  
" -1 (G) \*\* Please Tell Me (c. Sam Fried) BB5027

68270 Who Stole The Lock (Unissued)

\* Take #2 actually issued on VI 23285

Take #1, featuring different vocalist, was recorded. Query: was take #1 released?

\*\* "Please Tell Me" is a title error. Music is identical to  
"Who Stole The Lock" released on VI 23283

8th Session (2-23-32 Camden, New Jersey)

70529 -1 (K) Blues In My Heart (c. Benny Carter)  
(VR Ed Miles) VI 23301  
" - ( ) (same) BB 6150

70530 - (H) Just One More Chance (VR Ed Miles) VI 23300

70531 -1 (K) Many Happy Returns of the Day (VR Ed Miles) VI 22814  
" - ( ) (same) BB 8228

70532 -1 (K) \* Shoot 'Em (c. Sam Fried) VI 22814  
(VR Jimmy Spence) HMV-7EG8101; X-LVA 3021  
" -2 (K) (same) VI 22814  
" - ( ) (same) BB 5062

70533 - (H) \*\* Wake 'Em Up (c. Sam Fried) VI 23300  
" - (G) (same) BB 5027

70534 -1 (K) Georgia On My Mind (VR Eddie Miles) VI 23301  
" - ( ) (same) BB 6150

\* RCA Victor files show title to be: SHOOT 'EM (IN THE PANTS)

\*\* Wake 'Em Up same tune as Bugle Call Rag

9th Session (3-1-32 Camden, New Jersey)

70596 - (K) Pepper Steak (c. Jimmie Shine - S. Fried)  
(VR Jimmie Shine) VI 22958  
" -1 (K) (Reverse of Victor is Moten: Oh! Eddie)  
(same) HMV-7EG8126; HMV4954; X-LVA3021; BB5042

70597 - (K) If You Don't Love Me Make Believe You Do VI 23323

70598 -1 (H) You Can Depend On Me (VR) VI 23326

70599 -1 (K) All This World Is Made of Glass (c. S. Fried)  
(VR Jimmie Spencer) VI 23337  
(Rev. of Victor is D. Williams: Clarinet Jiggles)  
" - (G) (same) BB5127

\*70600 - (K) Was That The Human Thing To Do VI 23323

\*72001 -1 (H) \*\* Oh, What A Thrill (c. Murray, Trivers,  
Hoffman) (VR) VI 23326

\*Matrices 70600 and 72001 are consecutive.

\*\* Tune of OH, WHAT A THRILL is same as YOU CAN DEPEND ON ME.

10th Session (7-6-32 Camden, New Jersey)

72691 -1 (K) Just Another Dream of You (VR Eddie Miles) VI 23348

72692 -1 (B) Depression Stomp (c. Steve Washington-Sam Fried)  
(VR Steve Washington) VI 23357  
(Reverse, B. Moten: Jones Low Blues)

72693 -1 (K) My Silent Love (VR Eddie Miles) X-LVA3021; HMV-7EG8101;  
VI 23348

72694 -1 (B) Tiger Rag (VR Ghost Howell) VI 24059  
(Reverse of Victors, Alex Bartha;  
Some issues: It Must Be Swell To Be Laying Out Dead.  
Other issues: Hot Biscuits)

" -1 (K) (same) MW-M4892; HMV-7EG8101; X-LVA3021; BB6084  
" - ( ) (same) HMV6289

72695 -1 (B) Hummin' To Myself (VR Steve Washington) VI 24065  
" -1 (K) (same) HMV-7EG8101; X-LVA3021  
" - ( ) (same) VI 23604

72696 -1 (B) Holding My Honey's Hand (VR Steve Washington) VI 24065  
" - ( ) (same) HMV-X4085

11th Session (10-18-32 Camden, New Jersey)

59030-1 (B) If You Were Only Mine (VR Steve Washington &  
Chorus) VI 23367

59031-1 (B) Ash Man Crawl (c. Sam Fried) (VR Bella Benson) VI 23367  
" -1 (K) (same) HMV-7EG8126; X-LVA3021

59032-1 (B) The Boy In The Boat (c. Sam Fried) (VR "Ghost" Howell) VI 23368

59033-1 (B) I'm Gonna Play Down By The Ohio (c. Sam Fried)  
(VR Steve Washington & Chorus) VI 23364  
" -1 (K) (same) HMV-7EG8126; X-LVA3021; BB5028  
" - ( ) (same) HMV6362

59034-1 (B) Somebody Stole Gabriel's Horn (c. Washington, Hayes,  
Mills) (VR Bella Benson & Chorus) VI 23368

59035-1 (B) Say It Isn't So (VR Steve Washington) VI 23364

12th Session (11-23-32 Camden, New Jersey)

71790-2 (K) Underneath the Harlem Moon (VR Lee Watson &  
Wilbur Daniels) VI 23373  
" - ( ) (same) HMV-7EG8126; X-LVA3021

71791-1 (K) Ikey and Mikey (c. Sam Fried) VI 23380  
" - ( ) (same) BB6051; 5063

71792-1 (K) How Deep Is The Ocean (VR Lee Watson &  
Wilbur Daniels) VI 23373  
" - ( ) (same) BB 8174

71793-1 (K) Sloppy Drunk Blues (c. ?) (VR) HMV-4954; VI 23380  
" - ( ) (same) \* BB5389; HMV-SJK219; BB8164

71794-1 (K) A Nickel For a Pickle (c. Sam Fried)  
(VR Frank Benton) VI 23375  
" - ( ) (same) HMV-SJK2194; BB8164; 5063

71795-1 (K) Fire (c. Sam Fried) VI 23375  
" - (B) (same) HMV6362  
" - ( ) (same) BB8174; 5062

\* Reverse of BB5389 reported to be WBRK  
BUGLE CALL RAG. Can this be confirmed?

13th Session (6-1-33 Camden, New Jersey)

76248-1 (K) Dinah (VR David Page) VI 23403  
" - (G) (same) MW-M4892; BB5127

76249- (K) Sophisticated Lady (c. Duke Ellington) VI 23405  
" - (G) (same) BB5089

76250-1 (K) Happy As The Day Is Long (VR Cal Clement & Trio) VI 23405  
" - (G) (same) BB5088

76251- (K) Nobody's Sweetheart (VR David Page) VI 23403  
" - (G) (same) BB5092

76252-1 (K) My Pretty Girl (c. Charles Fulcher) (VR Cal Clement) VI 23408  
" - (G) (same) BB 5089  
" - (K) (same) HMV-B8655

\*76247-1 or 76253-1 (K) Bugaboo VI 23408  
\* " - or " - (G) (same) BB 5092

\* Correct matrix number for BUGABOO solicited.

14th Session (9-12-33 Camden, New Jersey)

77806-1 (W) I Want To Ring Bells (VR Harry Williams) HMV-JF23; BB B-5183

77807-1 (W) I Would If I Could But I Can't (VR Harry Williams)  
HMV-JF23; BB B-5183

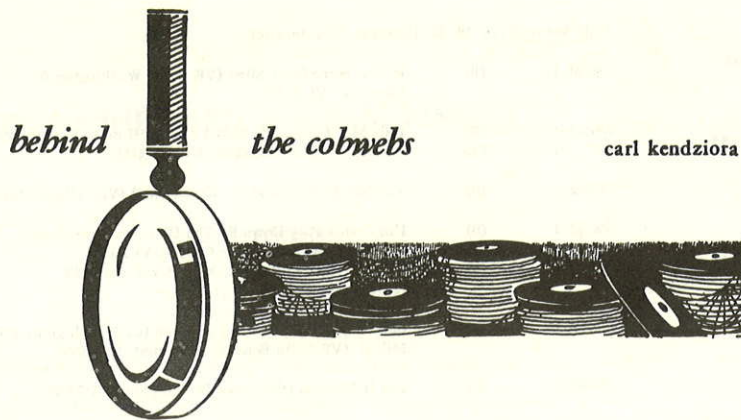
77808-1 (W) Hard Corn (VR Harry Williams) BB B-5204

77809-1 (W) Kelsey's (VR Harry Williams) BB B-5204

77810-1 (W) \*Move Turtle (c. Tim Tinsley) (VR Harry Williams) BB B-5230

77811-1 (W) Shoutin' In The Amen Corner (c. Andy Razaf,  
Danny Small) (VR Harry Williams) BB B-5230





carl kendziora

Perfect: Thanks to Richard Wagner, Dayton, Ohio, Howard Waters, Silver Spring, Maryland, and others we have only two Perfect issues in the range 14000 to 15280 for which we do not have at least Artist and title credits! Last issue we listed four catalog numbers for which we had no data; 14106 and 14133 are now identified and only 14858 and 15165 remain unknown. The corresponding Pathe issues for these are 36677 and 36984. Can anyone provide data on these two? For the record, the corresponding Pathe number (020924) we gave for Perfect 14106 turned out to be wrong. The correct number is 020654.

Happily, the statistics given in last column as to the number of records complete and those not complete are already out of date. Since we are most anxious to have as much data as possible when we publish the Perfect catalog in a future RR, we are going to list those Perfect catalog numbers for which we need further details (Pathe equivalent issues in parentheses). Please let us know which you can provide data for and we will respond with particulars as to what we need.

The following Perfects are ones for which we have only artist and title credits:

14011(020719), 14015(020594), 14020(020768), 14036(020768), 14036(020803), 14064(020845), 14066(020857), 14136(020993), 14146(021022), 14259(036078), 14301(036120), 14366(036185), 14424(036243), 14510( 36329), 14515( 36334), 14552( 36371), 14575( 36394), 14577( 36396), 14580( 36399), 14590( 36409), 14597( 36416), 14637( 36456), 14647( 36466), 14653( 36472), 14654( 36473), 14655( 36474), 14670( 36419), 14672( 36421), 14676( 36495), 14682( 36501), 14689( 36508), 14697( 36516), 14718( 36537), 14722( 36541), 14736( 36555), 14745( 36564), 14750( 36569), 14755( 36574), 14784( 36603), 14802( 36621), 14805( 36624), 14806( 36625), 14808( 36627), 14814( 36633), 14817( 36636), 14820( 36639), 14830( 36649), 14835( 36654), 14843( 36662), 14844( 36663), 14858( 36677), 14863( 36682), 14868( 36687), 14871( 36690), 14876( 36695), 14880( 36699), 14885( 36704), 14896( 36715), 14901( 36720), 14906( 36725), 14927( 36746), 14931( 36750), 14932( 36751), 14937( 36756), 14960( 36779), 14965( 36784), 14969( 36788), 14975( 36794), 14981( 36800), 14986( 36805), 14988( 36807), 14989( 36808), 14991( 36810), 14992( 36811), 14993( 36812), 14998( 36817), 15006( 36825), 15010( 36829), 15018( 36837), 15020( 36839), 15021( 36840)

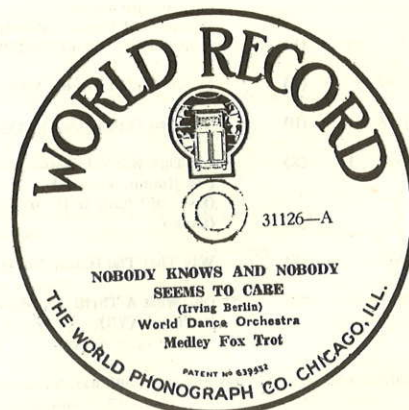
15023( 36842), 15033( 36852), 15036( 36855), 15037( 36856), 15045( 36864), 15047( 36866), 15056( 36875), 15058( 36877), 15059( 36878), 15060( 36879), 15065( 36884), 15070( 36889), 15072( 36891), 15076( 36895), 15082( 36901), 15086( 36905), 15097( 36916), 15102( 36921), 15103( 36922), 15115( 36934), 15116( 36935), 15123( 36942), 15131( 36950), 15134( 36953), 15138( 36957), 15140( 36959), 15145( 36964), 15154( 36973), 15156( 36975), 15162( 36981), 15165( 36984), 15169( 36988), 15170( 36989), 15173( 36992), 15187( 37006), 15191( 37010), 15192( 37011), 15195( 37014), 15198( 37017), 15202( 37021), 15204( 37023),

The following issues we have all data except master numbers (copies owned or seen being Sunken label pressings). If anyone has non-Sunken label pressings which show master numbers it is of utmost importance that we get them from you:

14763(36582), 14776(36595), 14779(36598), 14782(36601), 14792(36611), 14800(36619), 14801(36620), 14803(36622), 14807(36626), 14810(36629), 14811(36630), 14812(36631), 14813(36632), 14815(36634), 14816(36635), 14819(36638), 14821(36640), 14823(36642), 14825(36644), 14826(36645), 14828(36647), 14829(36648), 14831(36650), 14832(36651), 14834(36653), 14836(36655), 14837(36656), 14838(36657), 14839(36658), 14840(36659), 14841(36660), 14842(36661), 14842(36662), 14846(36665), 14847(36666), 14848(36667), 14849(36668), 14850(36669), 14852(36671), 14853(36672), 14854(36673), 14855(36674), 14856(36675), 14857(36676), 14859(36678), 14860(36679), 14861(36680), 14862(36681), 14863(36682), 14864(36683), 14865(36684), 14866(36685), 14867(36686), 14869(36688), 14870(36689), 14872(36691), 14873(36692), 14874(36693), 14875(36694), 14877(36696), 14878(36697), 14879(36698), 14881(36700), 14883(36702), 14884(36703), 14886(36705), 14887(36706), 14888(36707), 14889(36708), 14890(36709), 14891(36710), 14892(36711), 14893(36712), 14894(36713), 14895(36714), 14897(36716), 14900(36719), 14902(36721), 14903(36722), 14905(36724), 14907(36726), 14908(36727), 14909(36728), 14910(36729), 14911(36730), 14912(36731), 14914(36733), 14915(36734), 14916(36735), 14917(36736), 14918(36737), 14919(36738), 14920(36739), 14921(36740), 14922(36741), 14923(36742), 14924(36743), 14925(36744), 14926(36745), 14928(36747), 14929(36748), 14930(36749), 14933(36752), 14934(36753), 14935(36754), 14936(36755), 14938(36757), 14940(36759), 14941(36760), 14942(36761), 14943(36762), 14944(36763), 14945(36764), 14947(36766)

14948(36767), 14949(36788), 14950(36789), 14951(36770), 14952(36771), 14954(36773), 14955(36774), 14956(36775), 14957(36776), 14958(36777), 14959(36778), 14961(36780), 14963(36782), 14964(36783), 14966(36785), 14967(36786), 14968(36787), 14970(36789), 14971(36790), 14972(36791), 14973(36792), 14974(36793), 14976(36795), 14977(36796), 14978(36797), 14980(36799), 14982(36801), 14983(36802), 14984(36803), 14985(36804), 14987(36806), 14990(36809), 14994(36813), 14996(36815), 14997(36816), 15001(36820), 15003(36822), 15004(36823), 15008(36827), 15011(36830), 15012(36831), 15013(36832), 15014(36833), 15016(36835), 15017(36836), 15024(36843), 15031(36850), 15035(36854), 15038(36857), 15039(36858), 15040(36859), 15043(36862). IN THE RACE SERIES..... (100 PERFECT AND 7500 PATHE) we need complete data on:  
103(7503), 105(7505), 108(7508), 109(7509), 111(7511), 112(7512), 114(7514), 119(7519), 121 thru 126(7521 thru 7526), 128 thru 131(7528 thru 7531), 133(7533), 134(7534). We have all data but masters for 127 (7527).

Obscure Record of the Month: Perfect 14860 (or Pathe 36679). This couples Cornfed by Van's Hotel Half Moon Orchestra with Frankie And Johnnie by Levee Loungers. First side is up tempo hot side with good trumpet, alto and piano. Second side is a very relaxed medium tempo performance with solos by a bixian horn and good clarinet. Also good trombone in ensemble and breaks with Vic Berton style drumming. Of mid-1927 vintage.



Label of the Month: We go back to 1919 for one of the Operaphone gang. The label is World Record credited to The World Phonograph Co., Chicago, Ill. The label is black with gold lettering and ornamentation. The patent number quoted on it is that which appears on Operaphone. Our specimen, from Perry Armagnac's collection, is World 31126. Details: A. Nobody Knows And Nobody Seems To Care as by World Dance Orchestra. B. My Baby's Arms as by Novelty Dance Orchestra. No masters are to be found on either side. Numbers in the wax are 31126A and 31126B respectively. This same coupling is to be found listed in the Advance Record Bulletins for January 192 in Talking Machine World on both Operaphone 31126 and Empire 31126. "A" side Cont'd on p.23

## The "King" of R & B Labels

compiled  
by  
ANTHONY ROTANTE

With this issue RR commences listing the catalog of the "King" label which has today become one of the greatest recorders of the rhythm and blues genre. As the modern day counterpart of the Okeh-Columbia-Paramount race labels of the early-mid 20's it has continued on for a longer period of time presenting a fabulous picture of the contemporary music scene and still continuing to do so.

The company began about 1945 with a "King" and "Queen" label. The 'king' label was used for country & western & sacred and the "Queen" label was used for the "Race Series" with a 4100 numerical sequence. At about 4160 the "Queen" label was dropped and the 4100 series was renamed "King" which it retains till this day. The early sides can be found on both labels.

The label specialized in Rhythm & Blues (then called 'Race') and country - western - sacred using different numerical and master series. The 4100 numerical series was devoted exclusively to R & B and remained so until 4930 in 1955 when with the mingling of hillbilly, Rhythm & Blues and Rock & Roll into the new rock a billy, all issues began to appear in the one numerical series.

The label based in Cincinnati Ohio drew from Gotham, Harlem and Southern at the beginning, acquiring Earl Bostic from Gotham who has been one of the mainstays of the label. From Harlem-Chicago-Southern group came the Tab Smith's among others. In 1948 King acquired about 60 masters from the Sensation label highlighted by sides by Todd Rhodes. Also in the group were the Lord Nelson (Sonny Stitt) 'Stardust' and sides by Milt Jackson, Russell Jacquet, Doc Wiley and others. In 1950 purchases from the Miracle catalog added Sonny Thompson to the label and in 1951 masters were purchased from Recorded In Hollywood. The Errol Garner sides issued on King were from this label.

The firm later on introduced the "Federal" label with a similar policy using different artists, A & R men and master series. A "De Luxe" label, also from this firm, was in effect during the early days of the labels, then was dropped, and later on resumed with a 6000 series which is still active today.

Although most of the output of King is now in the 'collector item' category much of the best work of its regular artists has been made available on the King E & LP lines which include an impressive portion of the 78-45 rpm catalog that we are listing.

The cooperation of Dr. Marshall Stearns and The Institute of Jazz Studies in providing the use of their library of King Records has been of invaluable aid in the compilation of this listing and is greatly appreciated.

Ed. note: We believe this to be the longest consecutive numerical 'race and/or rhythm & blues' series in recording annals. For the sake of the purists the exact band title has not always been included. (eg) Tab Smith, on 4123 may be Tab Smith and his Orchestra or Tab Smith Orch. or a number of various titles. The vast size of the catalog forced brevity on us.

4100 BULL MOOSE JACKSON - HONEY DRIPPER(5003)/HOLD HIM JOE(5002)  
4101 CHUBBY JACKSON SEXYET - I GOTCHA COVERED(5004)/POPSIE(5005)  
4102 BULL MOOSE JACKSON - B.M. JACKSON BLUES(5001)/WE AIN'T GOT NOthin' BUT THE BLUES(5000)  
4103 CHUBBY JACKSON - BASS FACE(5006)/DON'T GET TOO WILD CHILD(5007)  
4104 SLIM GAILLARD - VOUT ORENER(5008)/PLEASE WAIT FOR ME(5009)  
4105 SLIM GAILLARD & HIS BOOGIEERENERS - SIGHT SEEN' BOOGIE(5018)/CENTRAL AVENUE BOOGIE(5019)  
4106 WALTER BROWN WITH SKIP HALL ORCH. - CONFESSIN' THE BLUES(5038)/I'M GLAD TO BE  
4107 BULL MOOSE JACKSON - OO OO E-BOB-A-LEE-BOB(5040)/JAMMIN' JUMPIN(5042)/BACK(5026)  
4108 WALTER BROWN WITH SKIP HALL'S ORCH. - SUSIE MAY(5035)/I LOVE MY BABY (I'M A LIAR IF I SAY I DON'T)(5033)  
4109 BULL MOOSE JACKSON - JUST IN CASE YOU CHANGE YOUR MIND(5039)/EMBRACEABLE YOU(5025)  
4110 ROEBIE KIRK-TAB SMITH ORCH. - WHERE IS YOUR HUSBAND AT(1958)/LET'S GO UPSTAIRS(1977)  
4111 THE DIXIEAIRS WITH MURIEL GAINES - AFTER ALL(UN37)/I KNOW WE'LL NEVER MEET AGAIN(UN38)  
4112 BULL MOOSE JACKSON - SHORTY'S GOT TO GO(5029)/BUFFALO SHUFFLE(5022)  
4113 DAVID GREEN WITH MELBA POPE TRIO - WHY SHOULD I LOVE YOU(UN11)/JODIE JODIE BLUES(UN12)  
4114 BROTHER JOHN SELLERS - MIRROR BLUES(UN23)/ROCKIN' MAMA BLUES(UN30)  
4115 ANNISTEEN ALLEN & HER HOME TOWN BOYS - I'VE GOT BIG BULGIN' EYES(5046)/I WANT A MAN WHO'S GONNA DO RIGHT(5045)  
4116 BULL MOOSE JACKSON - BAD MAN JACKSON(5030)/I KNOW WHO THREW THE WHISKEY IN THE WELL(5032)  
4117 PANAMA FRANCOIS & THE PANAMANTANS - THREE BONES(5023)/SWEET SLUMBER(5024)  
4118 STELLA TEGRA - WORRIED WOMAN BLUES(UN13)/DOWNHEARTED BLUES(UN14)  
4119 ANNISTEEN ALLEN & HER HOME TOWN BOYS - THE BLUES DONE GOT ME(5043)/MORE MORE MORE(5044)  
4120 WALTER BROWN WITH SKIP HALL'S BAND - MEAN OLD WORLD(5027)/MARY B (5028 or 5036)  
4121 SLIM GAILLARD - SLIM GAILLARD'S BOOGIE(5014)/TRAVELIN' BLUES(5017)  
4122 TEDDY MORAE & HIS ZANZIBAR ORCH. - C-I-N-C-I-N-N-A-T-I(5055)/LOVER(5056)  
4123 TAB SMITH - SWEET OLD ME(5047)/TRUNK PACKED UP(5048)  
4124 ANNISTEEN ALLEN & HER HOME TOWN BOYS - GIVE IT UP(5058)/SHE LOST HER REBOP(5061)  
4125 DEACON LEM JOHNSON - WALKIN' THE BOOGIE(5050)/OO-WEE BABE(5049)  
4126 SAM TAYLOR & ALABAMA SWINGSTERS - BLUER THAN BLUE(5060)/BIG FOOT SAM FROM BIRMINGHAM(5059)  
4127 SLIM GAILLARD - HARLEM HUNCH(5015)/SIGHING THE BOOGIE(5010)  
4128 ANNISTEEN ALLEN & HER HOME TOWN BOYS - ARKANSAS(5057)/I KNOW HOW TO DO IT(5041)  
4129 ROEBIE KIRK - WHERE IS THE GROOVE(5051)/NIX THE BOOGIE(5052)  
4130 GOSPEL TRUMPETEERS - OH LORD, WHAT A TIME, PART 1(5074)/PART 2(5075)  
4131 GOSPEL TRUMPETEERS - REMEMBER ME LORD(5077)/NO MORE NO MORE(5076)  
4132 GAY CROSSE ORCH. - GAY'S BLUES(5082)/MY HEART(5085)  
4133 LENNIE LEWIS - BLUE PLAME(5086-3)/MEAN BAD & EVIL BLUES -Vocal, Harold Tinsley(5093)  
4134 SWAN'S SILVERTONE SINGERS - I CRIED HOLY(5094)/GO AHEAD(5101)  
4135 TAB SMITH - MORNING BLUES(1074)/JUMPIN' AT THE TRAC(1073)  
4136 WALTER BROWN - STOP LIGHT(5109)/I'VE COME BACK TO GET YOU(5104)  
4137 SWAN'S SILVERTONE SINGERS - I WANT MY CROWN(5099)/THESE BONES GWINE RISE AGAIN(5100)  
4138 THE HARMONEERS - BLIND BARNABUS(5114)/MY WAY(5118)  
4139 THE HARMONEERS - NOAH(5128)/LET THE WORLD SEE JESUS IN MY LIFE(5117)  
4140 WINGS OVER JORDAN CHOR - DEEP RIVER(5073-2)/OLD SHIP OF ZION(5068-2)  
4141 WINGS OVER JORDAN CHOR - I'M A ROLLIN(5070)/WHEN YOU COME OUT OF THE WILDERNESS(5071)  
4142 WINGS OVER JORDAN CHOR - WERE YOU THERE(5062)/TAKE ME TO THE WATER(5066)  
4143 SWAN'S SILVERTONE SINGERS - WILL THE CIRCLE BE UNBROKEN(5090)/MY TIME DONE COME(5098)  
4144 SWAN'S SILVERTONE SINGERS - I'M TIRED(5097)/I DONE MADE IT UP IN MY MIND(5096)  
4145 THE GOSPEL TRUMPETERS - STANDIN' ON THE HIGHWAY(5078)/DOES JESUS CARE(5079)  
4146 THE GOSPEL TRUMPETERS - I THANK YOU LORD(5080)/IF I COULD HEAR MY MOTHER PRAY AGAIN  
4147 )  
4148 ) CHILDREN'S ALBUM  
4149 ) (5081)  
4150 JIMMIE GORDON BIP BOP BAND - ROCK THAT BOOGIE(5142)/IT AIN'T LIKE THAT NO MORE(5145)

4151 JOHNNY TEMPLE ORCH. - I BELIEVE I'LL GO DOWN TOWN(5152)/YUM YUM(5146)  
4152 LENNIE LEWIS - BOBBY BLOWS(5089)/GOOD LOVING BLUES(5088)  
4153 BEN HOLTON - AIN'T I LOSIN YOU(5103)/CASTLE IN THE STARS(5113)  
4154 WINGS OVER JORDAN CHOR - SWING LOW SWEET CHARIOT(5063-2X)/TRAMPIN'(5067-2X)  
4155 WINGS OVER JORDAN CHOR - MY LORD'S GONNA MOVE THIS WICKED RACE(5072)  
/ YOU GOT THE TEST TO STAND(5069)  
4156 WINGS OVER JORDAN CHOR - I WILL TRUST IN THE LORD(5064)/PLENTY GOOD ROOM(5065)  
4157 LEE BROWN & HIS BARBERTON BOOGIE WOOGIE CATS - BROWNIE'S BOOGIE(5161)  
/ NEW LITTLE GIRL, LITTLE GIRL(5160)  
4158 CHARLIE WHITE ORCH. - POTS & PANS(5131)/TAKIN' UP WHERE I LEFT OFF(5130)  
4159 SLIM GAILLARD - QUEEN BOOGIE(5011)/VOOT BOOGIE(5012)  
4160 WALTER BROWN - FINE BROWN FRAME(5105)/MY BABY'S BOOGIE WOOGIE(5106)  
4161 LENNIE LEWIS - GOODBYE LITTLE GIRL BLUES(5090)/TAPPY(5087)  
4162 AL RUSSELL TRIO - WORLD WAR II BLUES(5174)/HOLIDAY BLUES(5175)  
4163 THE JUBILAIRE - PRAY(5180)/A SUNDAY KIND OF LOVE(5181) (5185 IN158)  
4164 HARRY DIAL & HIS MUSICIANS - WEDDING DAY BLUES(5184 UN159)/I LIKE WHAT I LIKE  
4165 BULL MOOSE JACKSON - GOIN' BACK TO CLEVELAND(5031)/CHARLIE WHITE -SHORT MAN, (5132)  
4166 THE JUBILAIRE - JUEB'S BLUES(5181)/I'VE WAITED ALL MY LIFE FOR YOU(5183)  
4167 THE JUBILAIRE - GOD ALMIGHTY'S GONNA CUT YOU DOWN(5186)/GO DOWN MOSES(5187)  
4168 THE JUBILAIRE - MY GOD CALLED ME THIS MORNING(5189)/RING THAT GOLDEN BELL(5188)  
4169 LENNIE LEWIS - MISERABLE MAN BLUES(5091)/C. QUE'S BLUES(5092)  
4170 WALTER BROWN - NEW FORD DAY RIDER(5111)/GONNA OPEN UP A BUSINESS(5108) (1988)  
4171 BILL JOHNSON - DON'T YOU THINK I OUGHTA KNOW(UN143)/TAB SMITH-TAB'S PURPLE HEART  
4172 THE JUBILAIRE - ICKY YACKY(5176-2)/YOU'RE GONNA MAKE A WONDERFUL SWEETHEART(5179-2)  
4173 SOUTHERN HARPS - DEPENDING ON THE LORD(5194)/WHAT A FRIEND WE HAVE IN JESUS(5192)  
4174 EARL BOSTIC - THAT'S THE GROOVY THING -PART 1(SI 135 K5208-2X)/PART 2(SI 155 K5209-2X)  
4175 EARL BOSTIC - CUTTIN OUT(230)/HERE GOES(233)  
4176 EARL BOSTIC - MY SPECIAL DREAM(231)/I'M THE GUY THAT LOVES YA(232)  
4177 HAROLD TINSLEY - PAN YOUR FANNY BLUES(5204)/BAD NEWS BLUES(5197)  
4178 GATEMOUTH MOORE - I'M A FOOL TO CARE(5226)/HIGHWAY 61 BLUES(5229)  
4179 MARION ABERNATHY - YOU AIN'T GOT NOthin' FOR ME(5223)/STORY MOOD(5225)  
4180 ROEBIE KIRK - I DON'T WANT TO PLAY IN THE KITCHEN(5245)/ROEBIE'S BLUES(5241)  
4181 BULL MOOSE JACKSON - ' LOVE YOU, YES I DO(5231)/SWEAKY PETE(5230)  
4182 PAUL BRECKENRIDGE - ROCK -A- MA SOUL(5235)/LONESOME ROAD(5236)  
4183 IVORY JOE HUNTER - SAN FRANCISCO BLUES(5251)/DON'T BE A FOOL(5253)  
4184 LORD ESSEX - MUSIC MAESTRO PLEASE(5258)/THERE'S A GOLD MINE IN THE SKY(5259)  
4185 BARBARA CAMERON - LOVE THAT BOY(5248)/FEELING ZONE(5249)  
4186 COUSIN JOE - YOU AIN'T GO SUCH A NUCH(5116 K5238)/LITTLE EVA(5119 K5239)  
4187 GATEMOUTH MOORE - CAMBLIN' WOMAN(5245)/SATISFYING PAPA(5246)  
4188 MARION ABERNATHY - JUNIOR BLUES(5222)/SCROOGLI-OLI-HE-BO(5224)  
4189 BULL MOOSE JACKSON - ALL MY LOVE BELONGS TO YOU(5405)/I WANT A BOWLEGGED WOMAN(5232)  
4190 DUCKY RIDE - GRAB ME BABY(5215)/IN MY SCHOOL OF LOVE(5217)  
4191 JIMMIE GORDON - JUMPIN' AT THE CLUB BLUE PLAME(5151)/FAST LIFE(5143)  
4192 PAUL BRECKENRIDGE - I SHALL NOT BE MOVED(5236)/SHINE ON ME(5237)  
4193 SWAN'S SILVERTONE SINGERS - I WANT TO REST(5407)/IN THAT UPPER ROOM(5409)  
4194 (NOT ISSUED)  
4195 GATEMOUTH MOORE - CHRISTMAS BLUES(5227)/TEASIN' BROWN( )  
4196 PAUL BRECKENRIDGE - MERRY CHRISTMAS(TO YOU)(5260)/IN THAT GREAT GETTIN' UP M'RNIN' (5261)  
4197 (NOT ISSUED)  
4198 EARL BOSTIC - 845 STOMP(5300 242)/EARL'S RIMBOOGIE(5301 240)  
4199 4 KINGS & A QUEEN - HANDS ACROSS THE TABLE(5281)/HOW COULD WE EVER HAVE BEE'  
4200 JACK MASON - SHE'S FUNNY THAT WAY(5285)/FREE LANCIN' AGAIN(5284) STRANGERS(5280)  
4201 LENNIE LEWIS - TOMORROW NIGHT(5313)/WHAT A WOMAN(5311)  
4202 WYNONIE HARRIS - ROSE GET YOUR CLOTHES(5315)/WYNONIE'S BOOGIE(5317)  
4203 BARBARA CAMERON - I LOVE YOU YES I DO(5371)/TWO LOVES HAVE I(5373)  
4204 EARL BOSTIC - BOSTIC'S JUMP(239)/HOT SAUCE BOSS(241)



4205 MARION ABERNATHY - UNDECIDED(5385-1)/HONEY HONEY HONEY(5382-1)  
4206 MARIE HENDERSON - THE KEY TO MY DOOR(5276)/I WANT A RICH MAN'S SON(5346)  
4207 MABEL SMITH - SAD AND DISAPPOINTED JILL(5375-3)/BAD DREAM BLUES(5289-1)  
4208 IVORY JOE HUNTER - I WAS ONLY PLAYING(5252)/COME ON LET YOUR HAIR DOWN(5254)  
4209 BARBARA CAMERON - WHAT'LL I DO(5372)/LETS PRETEND(5396)  
4210 WYNONIE HARRIS - GOOD ROCKIN' TONIGHT(5386)/GOOD MORNING MISTER BLUES(5324)  
4211 GATEMOUTH MOORE - HEY MR. GATEMOUTH(5245)/DON'T YOU KNOW I LOVE YOU BABY(5244)  
4212 LONNIE JOHNSON - I AM SO GLAD(5310)/WORKING MANS BLUES(5445)  
4213 BULL MOOSE JACKSON - ALL MY LOVE BELONGS TO YOU(5405)/THREE BONES(5023)  
4214 EARL BOSTIC - TEMPTATION(K5449)/ARTISTRY BY BOSTIC(K5450)  
4215 HAROLD TINSLEY - BIG TIME BLUES(5203)/SHE'S GONE(5201)  
4216 JACK MASON - BOOGIE BLUES(5282)/MELANCHOLY MADELINE(5283)  
4217 WYNONIE HARRIS - LOVE IS LIKE RAIN(5314)/YOUR MONEY DON'T MEAN A THING(5321)  
4218 THE HARMONIKINGS - YOU CAN'T BE TRUE DEAR(5451)/ORIENTAL MOODS(5452)  
4219 MARION ABERNATHY - BESSIE'S SIN(5390)/BROTHERLY LOVE(5379)  
4220 IVORY JOE HUNTER - DON'T FALL IN LOVE WITH ME(5295)/SIESTA WITH SONNY(5299)  
4221 SOUTHERN HARPS - STANDING IN THE SAFETY ZONE(5195)/WHAT COULD I DO(5191)  
4222 MARIE HENDERSON - FEELING MELLOW(5277)/LANDY MAMA(5347)  
4223 LE ROY ABERNATHY - GOSPEL BOOGIE(5453)/YOU CAN'T BELIEVE EVERYTHING YOU HEAR(5454)  
4224 GATEMOUTH MOORE - EAST OF THE SUN(5228)/GOTTA WALK(5441)  
4225 LONNIE JOHNSON - IN LOVE AGAIN(5448)/I WANT MY BABY(5335)  
4226 WYNONIE HARRIS - LOLLIPOP MAMA(5387)/BLOW YOUR BRAINS OUT(5325)  
4227 MABEL SMITH - INDIAN GIVER(5286)/TOO TIGHT MAMA(5322)  
4228 SWAN'S SILVERTONE SINGERS - WHAT COULD I DO(5416)/I WANT TO DIG A LITTLE DEEPER(5410)  
4229 EARL BOSTIC - BOSTIC'S BOOGIE BLUES(K9)/BAR FLY BABY(250)  
4230 BULL MOOSE JACKSON - I CAN'T GO ON WITHOUT YOU(5406)/FARE THEE WELL DEACON JONES(5267)  
4231 CECIL GANT - WHY(5460)/HOGAN'S ALLEY(5459)  
4232 IVORY JOE HUNTER - WHAT DID YOU DO TO ME(5297)/THE CODE SONG(5303)  
4233 THE HARMONERS - WEEP BELOW CHILDREN(5113)/BEFORE THIS TIME(ANOTHER YEAR)(5115)  
4234 THE RAVENS - BYE BYE BABY BLUES(5457)/HERMAN CHITTISON TRIO - SONG OF INDIA(5250)  
4235 LORD NELSON & HIS BOPPERS - STARDUST(5461)/RATIO & PROPORTION(5462)  
4236 TODD RHODES - OH BABY(5464)/BOP BOP SIZZLE(5463)  
4237 TODD RHODES - DANCE OF THE REDSKINS(5465)/BLUE SENSATION(5466)  
4238 TODD RHODES - SWOON BOULEVARD(5467)/TODDLIN' BOOGIE(5468)  
4239 TODD RHODES - BELL BOY BOOGIE(5469)/FLYING DISO(5470)  
4240 TODD RHODES - SPORTREE'S JUMP(5481)/BLUES FOR THE RED BOY(5473-1)  
4241 DOC WILEY TRIO - BIG HOUSE BLUES(5489)/BIG FOUR BOOGIE(5488)  
4242 RUSSELL JACQUET - SUEDE JACKET(5504)/LION'S ROAR(5505)  
4243 EARL BOSTIC - AWAY(206)/LET'S BALL TONIGHT(204)  
4244 BULL MOOSE JACKSON - CLEVELAND OHIO BLUES(5031)/I KNOW WHO THRE THE WHISKEY IN THE WELL(5032)  
4245 LONNIE JOHNSON - PLEASING YOU(5547)/FEEL SO LONESOME(5549)  
4246 BROTHER JOSHUA & EARL BOSTIC ORCH. - WHEN THE ROLL BE CALLED IN HEAVEN(K5532)/MAKE ME STRONG AS SAMPSON(K5533)  
4247 EARL BOSTIC - JOY DUST(K12 K5568)/SLIGHTLY GROOVY(249 K5569)  
4248 SWAN'S SILVERTONE SINGERS - WORKING ON A BUILDING(5411)/DEPENDING ON JESUS(5418)  
4249 GALLI SISTERS - JUST FOR ME(5556-4)/HEY JOHN(5567-2)  
4250 BULL MOOSE JACKSON - LOVE ME TONIGHT(5565)/WE CAN TALK SOME TRASH(5264)  
4251 LONNIE JOHNSON - HAPPY NEW YEAR DARLING(5312)/BACKWATER BLUES(5559)  
4252 WYNONIE HARRIS - BITE AGAIN BITE AGAIN(5330)/BLOWIN' TO CALIFORNIA(5326)  
4253 MARION ABERNATHY - I CAN'T STAND IT(5391)/LITTLE JOHN BLUES(5383)  
4254 TODD RHODES - WALKIE TALKIE(5484)/TODD'S IDEA(5483)  
4255 IVORY JOE HUNTER - I LIKE IT(5293)/NO MONEY NO LUCK BLUES(5306)  
4256 GATEMOUTH MOORE - SOMETHING I'M GONNA BE(5427)/YOU'RE MY SPECIALTY BABY(5435)  
4257 TINA DIXON - WALK THAT DADDY-O(5571)/PARROT BAR BOOGIE(5572)  
4258 PAUL BECKENRIDGE - STAFF IN MY HAND(5262)/NOBODY KNOWS THE TROUBLE I'VE SEEN(5263)  
4259 RUSSELL JACQUET - SCAMPAROO(5503)/HEALXING(5506)  
4260 THE RAVENS - OUT OF A DREAM(5562)/THE THREE CLOUDS - BLUES IN THE CLOUDS(5340)  
4261 LONNIE JOHNSON - BEWILDERED(5575)/I KNOW IT'S LOVE(5552)  
4262 ROBERT CLARY - JOHNNY GET YOUR GIRL(5578)/PUT YOUR SHOES ON LUCY(5579)  
4263 LONNIE JOHNSON - SO TIRED(5580)/TELL ME LITTLE WOMAN(5554)  
4264 TAD SMITH WITH RIPP WASHINGTON - LEAVE ME WHEN I TELL YOU(BELL/5/BEN ROGERS-TRUMPET)  
4265 DETROIT COUNT - I'M CRAZY ABOUT YOU(5584)/HASTINGS ST. WOOLIE MAN(5585) BOOGIE(GINS- )  
4266 EARL BOSTIC - WHERE OR WHEN(K5582)/DISC JOCKEY'S NIGHTMARE(K5583) K5268  
4267 KING PORTER - KING PORTER SPECIAL(5618)/SHUPLING BOOGIE(5616)  
4268 MARIE HENDERSON - HAVE YOU EVER BEEN LONELY(5343)/I HAD TO LOSE YOU(5344)  
4269 BARBARA CAMERON - YOU SHOWED ME THE WAY(5394)/MY WONDERFUL ONE(5361) (5643)  
4270 JEWEL JUBILEE SINGERS - WHAT ARE THEY DOING IN HEAVEN(5642)/WHEN I LAY MY BURDEN DOWN  
4271 MABEL SMITH - LITTLE MISS MUFFET(5288)/DON'T TRY TO POOL ME(5376)  
4272 THE RAVENS - HONEY(5561)/THE THREE CLOUDS - MATINEE HOUR IN NEW ORLEANS(5576)  
4273 MARION ABERNATHY - NOBODY WANTS YOU WHEN YOU'RE DOWN(5380)/HEY LITTLE BOY(5381)  
4274 ROBERT RICHARD - WIGWAM WOMAN(5604)/ROOT HO(5608)  
4275 IVORY JOE HUNTER - DON'T KNOW(5292)/IN TIME(5304)  
4276 WYNONIE HARRIS - I FEEL THAT OLD AGE COMING ON(5650)/GRANDMA PLAYS THE NUMBERS(5647)  
4277 EARL BOSTIC - BLIP BOOGIE(5655)/WATCH WHERE YOU WALK, BOY(5654)  
4278 LONNIE JOHNSON - YOU'RE MINE YOU(5551)/LITTLE TILLIE WILLIE(5614)  
4279 DETROIT COUNT - MY LAST CALL(5615)/LITTLE TILLIE WILLIE(5614)  
4280 BULL MOOSE JACKSON - DON'T ASK ME WHY(5651-3)/OH JOHN(5266-1)  
4281 BARBARA CAMERON - YOU'RE MINE YOU(5355)/PLATTELY WILL GET YOU NOWHERE(5395)  
4282 SWAN'S SILVERTONE SINGERS - I'LL SEARCH HEAVEN(5408)/I'VE TRIED(5415)  
4283 TEXAS SLIM - BLACK MAN BLUES(5592)/STOMP BOOGIE(5590)  
4284 MEMPHIS SLIM - CHEATIN' AROUND(5662)/NOW I GOT THE BLUES(5664)  
4285 GEORGE HUDSON - APPLEJACK BOOGIE(5676)/NO ONE NO SWEETER THAN YOU(5675)  
4286 BILL JOHNSON AND HIS MUSICAL NOTES - ROSELLE(5678)/HOW WOULD YOU KNOW(5679)  
4287 TODD RHODES ORCH. - POT LIKKER(5670)/RED BOY AT THE MARDI GRAS(5671)  
4288 BULL MOOSE JACKSON - MOOSEY(5652)/LITTLE GIRL DON'T CRY(5682)  
4289 RUSSELL JACQUET - KING'S SPINNER(5706)/BONGO BLUES(5704)  
4290 THE JUBILAIRES - GET LOST( )/JEAN(5692)  
4291 IVORY JOE HUNTER - THAT'S THE GAL FOR ME(5685)/WAITIN' IN VAIN(5683)  
4292 WYNONIE HARRIS - DRINKIN' WINE SPO DEE O DEE(5717)/SHE JUST WON'T SELL NO MORE(5648)  
4293 THE RAVENS - MY SUGAR IS SO REPINED(5564)/THE THREE CLOUDS - PLAYING AROUND(5577)  
4294 MARION ABERNATHY - EE-TID-EE-DEE(5709)/IT'S LONESOME WITHOUT YOU(5712)  
4295 KING PORTER - RUSTLE STREET HUSTLE(5617)/BAR FLY(5616)  
4296 JOE THOMAS - LAVENDER COFFIN(5726)/BACKSTAGE AT THE APOLLO(5727) (5636)  
4297 LONNIE JOHNSON - I FOUND A DREAM(5720)/YOU TAKE ROMANCE(5723)  
4298 FAMOUS BLUE JAY SINGERS - I MUST TELL JESUS(5635)/SHELLEY QUARTET- LOOKIN FOR MY JESUS  
4299 JOE THOMAS - PAGE BOY SHUFFLE(5672)/YEAR DROPS(5673)  
4300 GEORGE HUDSON - IT'S LOVE(5674)/PUT IT ON THE CUFF(5677)  
4301 JEWEL JUBILEE SINGERS - WHO SHALL WALK THROUGH GETHSEMANE(5640)/WHEN GOD DIPS HIS PEN OF LOVE IN MY HEART(5639)  
4302 EARL BOSTIC - EARL'S BLUES(K5733)/FROM MIDNIGHT TO DAWN(K5656)  
4303 THE JUBILAIRES - THE DAY IS MINE(5694)/ST. LOUIS LOU(5689)  
4304 WYNONIE HARRIS - ALL SHE WANTS TO DO IS ROCK(5718)/I WANT MY FAINY BROWN(5649)  
4305 BULL MOOSE JACKSON - COME BACK TO ME(5574)/HOUSTON TEXAS GAL(5233)  
4306 IVORY JOE HUNTER - GUESS WHO(5687)/LANDLORD BLUES(5308)  
4307 RUSSELL JACQUET - CROSSBONES(5705)/BLUES IN 'F(5702)  
4308 SWAN'S SILVERTONE SINGERS - I GOT A MOTHER DONE GONE ON(5742)/I'M GONNA WAIT(5744)  
4309 BIXIE CRAWFORD - BE FAIR WITH ME(5715)/MAYBE SOME RAINY DAY(5713)

4310 CHARLIE WATERFORD - YOU TURNED YOUR BACK ON ME(5735DC)/POW WOW BOOGIE(5737DC)  
4311 CLIFF BUTLER - GRYING BLUES(5746)/WHEN YOU LOVE YOU SHOULD LOVE FROM THE HEART(5747)  
4312 MEMPHIS SLIM - SLIM'S BOOGIE(5667)/LETTER HOME(5663)  
4313 EDDIE VINSON - SOMEBODY DONE STOLE MY GERRY RED(5764)/WINEOLA(5763)  
4314 IVORY JOE HUNTER - JEALOUS HEART(5765)/ALL STATES BOOGIE(5302)  
4315 TEXAS SLIM - DEVIL'S JUMP(5773)/THE NUMBERS(5776)  
4316 EARL BOSTIC - WHO SNUCK THE WINE IN THE GRAY(K5732)/PLATTER POPPA(K5759)  
4317 LONNIE JOHNSON - DON'T PLAY BAD WITH MY LOVE(5721)/SHE'S SO SWEET(5724)  
4318 JOE THOMAS - MY BABY DONE LEFT ME(5728)/TEARING HAIR(5729)  
4319 MARION ABERNATHY - LOVE ME OR PLEASE LET ME BE(5711)/JA HOOSEY BABY(5710)  
4320 SWAN'S SILVERTONE SINGERS - NO, NOT A ONE(5741)/USE ME LORD(5743)  
4321 EDDIE 'LOCKJAW' DAVIS - MOUNTAIN OYSTER(5767)/HUCKLE BOOGIE(5768)  
4322 BULL MOOSE JACKSON - IS THAT ALL I MEAN TO YOU(5787)/WHY DON'T YOU HAUL OFF & LOVE ME(5789)  
4323 TEXAS SLIM - I'M GONNA KILL THAT WOMAN(5774)/NIGHTMARE BLUES(5769)  
4324 MEMPHIS SLIM - LITTLE MARY(5668)/MISTAKE IN LIFE(5669)  
4325 THE JUBILAIRES - LET IT RAIN(5697)/I'VE WAITED ALL MY LIFE FOR YOU(5699)  
4326 IVORY JOE HUNTER - I QUIT MY PRETTY MAMA(5754)/IT'S YOU, JUST YOU(5684)  
4327 MEMPHIS SLIM - GRINDER MAN BLUES(5665)/DON'T RATION LOVE(5666)  
4328 EARL BOSTIC - NAY NAY GO AWAY(K5730)/SUGAR HILL BLUES(K5757)  
4329 TEXAS SLIM - HEART TROUBLE BLUES(5790)/SLIM'S STOMP(5791)  
4330 WYNONIE HARRIS - SITTIN' ON IT ALL THE TIME(5792)/BABY SHAME ON YOU(5795)  
4331 EDDIE VINSON - I'M GONNA WIND YOUR CLOCK(5762)/I'M WEAK BUT WILLING(5781)  
4332 TINA DIXON - BLOW MR. BE BOP(5570)/GENE NERO SEXTEZ - WHAT I SAY(Inst)(5573)  
4333 KING PORTER - COME ON IN(5739)/BATTLE AXE(5740)  
4334 TEXAS SLIM - WANDERING BLUES(5771)/DON'T GO BABY(5772)  
4335 BULL MOOSE JACKSON - MUST YOU GO(5788)/NOT UNTIL YOU COME MY WAY(5786)  
4336 LONNIE JOHNSON - CONFUSED(5804)/BLUES STAY AWAY FROM ME(5806)  
4337 TINY BRADSHAW - TEARDROPS(5809)/GRATY TRAIN(5807)  
4338 BILL JOHNSON - I LOVE YOU MORE EACH DAY(5797)/WHAT CAN I DO(5798)  
4339 JOE THOMAS - WHAM-A-LAM(5800)/ARTISTRY IN MOODS(5801)  
4340 THE SPIRIT OF MEMPHIS QUARTET - DAYS PASSED AND GONE(5813)/BLESSSED ARE THE DEAD(5815)  
4341 CLIFF BUTLER - SHAME ON YOU(5750)/I DREAM SUCH FOOLISH DREAMS(5751)  
4342 WYNONIE HARRIS - I LIKE MY BABY'S PUDDING(5793)/I CAN'T TAKE IT NO MORE(5719)  
4343 EARL BOSTIC - CHOPPIN IT DOWN(5758)/NO NAME BLUES(5760)  
4344 SWAN'S SILVERTONE SINGERS - DOWN ON MY KNEES(5412)/MY GOD'S GETTING US READY(5745)  
4345 SONY THOMPSON - I'M COMING BACK HOME TO STAY(5834)/SUGAR CANE(5831)  
4346 LONNIE JOHNSON - I'M SO AFRAID(5805)/TROUBLES AIN'T NOthin' BUT THE BLUES(5803)  
4347 IVORY JOE HUNTER - I GOT YOUR WATER ON(5753)/PLEASE DON'T CRY ANYMORE(5752)  
4348 THE NIGHTINGALES - MY LIFE IS IN HIS HANDS(5824)/ONE OF THESE DAYS(5822)  
4349 MARY LOU WILLIAMS - BYE BYE BLUES(6120)/WILLOW WEEP FOR ME(6122)  
4350 REV. J.B. CROCKER - HE IS ABLE(5827)/WHEN I CAN READ MY TITLE CLEAR(5830)  
4351 JIMMIE MITCHELLE - I'VE GOT A RIGHT TO BE BLUE(5837)/THERE'S NOTHING I CAN DO(5838)  
4352 BULL MOOSE JACKSON - A POOL IN LOVE(5785)/LET YOUR CONSCIENCE BE YOUR GUIDE(5653)  
4353 BOBBE GASTON - CALL ME DARLING(5852)/THIS IS THE LAST TIME I'LL CRY OVER YOU(5857)  
4354 BOBBE GASTON - GOD BLESS THE CHILD(5853)/YOU DON'T KNOW WHAT LOVE IS(5856)  
4355 EDDIE VINSON - ASHES ON MY PILLOW(5761)/NO GOOD WOMAN BLUES(5784)  
4356 RED MILLER - BEWILDERED AND, CONFUSED(5848)/I'M EATING MY HEART OUT OVER YOU(5850)  
4357 TINY BRADSHAW - I HATE YOU(5808)/WELL ON WELL(5847)  
4358 SPIRIT OF MEMPHIS QUARTET - JESUS, JESUS(5817)/ON THE BATTLEFIELD(5812)  
4359 HENRY GLOVER - BABY YOU'VE BEEN WRONG(5859)/I LOVE YOU, I LOVE YOU, I DO(5858)  
4360 THE TRUMPETERS - WHERE SHALL I GO(5818)/TROUBLE ABOUT MY SOUL(5821)  
4361 WILD BILL MOORE - NECK BONES & COLLARD GREENS(5863)/ROCK BOTTOM(5865)  
4362 THE NIGHTINGALES - ITS A HIGHWAY TO HEAVEN(5823)/SOMETHING WITHIN ME(5825)  
4363 THE TRUMPETERS - LAY DOWN MY HEAVY BURDEN(5842)/THE SUN DIDN'T SHINE(5819)  
4364 SONY THOMPSON - AFTER SUNDOWN(5833)/FROG LEGS(5832)  
4365 CLIFF BUTLER - GOLD DIGGIN' BABY(5749)/HEARTS ONLY ACHER(HEARTS NEVER BREAK)(5748)  
4366 TEXAS SLIM - DON'T YOU REMEMBER ME(5891)/LATE LAST NIGHT(5770)  
4367 JOE THOMAS - ROLLIN' THE BLUES(5874)/STAR MIST(5870)  
4368 MABEL SCOTT - BASEBALL BOOGIE(5884)/I FOUND MY BABY(5885)  
4369 EARL BOSTIC - WRAP YOUR TROUBLES IN DREAMS(5881)/SERENADE(5878)  
4370 THE FLYING CLOUDS OF DETROIT MICHIGAN - IF I GET INSIDE THE GATE(5893)/I WANT TO MOVE IN THE ROOM WITH THE LORD(5894)  
4371 SPIRIT OF MEMPHIS QUARTET - HE NEVER LEFT ME ALONE(5814)/IF JESUS HAD TO PRAY(5816)  
4372 REV. J.B. CROCKER - SERMON, HALLELUJAH AMEN(5829)/WHY SHOULD I WORRY(5828)  
4373 BULL MOOSE JACKSON - SOMETIMES I WONDER(5896)/TIME ALONE WILL TELL(5897)  
4374 CHARLES WATERFORD - HARD DRIVING WOMAN(5868)/KISSING BUG BOOGIE(5867)  
4375 JIMMIE MITCHELLE - I'M SO TIRED(5835)/THAT'S WHAT I THOUGHT YOU SAID(5836)  
4376 TINY BRADSHAW - AFTER YOU'VE GONE(5846)/BOODIE GREEN(5844)  
4377 TEXAS SLIM - MOANING BLUES(5775)/THINKING BLUES(5890)  
4378 WYNONIE HARRIS - GOOD MORNING JUDGE(5913)/STORMY NIGHT, BLUES(5912)  
4379 LUCKY MILLINDER - LET IT ROLL AGAIN(5907)/MY LITTLE BABY(5908)  
4380 THE TRUMPETERS - SOMEHOW(5840)/WHO IS YOUR FRIEND(5839)  
4381 EDDIE VINSON - EDDIE'S BOUNCE(5766)/MY BIG BRASS BAND IS GONE(5915)  
4382 IVORY JOE HUNTER - CHANGING BLUES(5886)/I HAVE NO REASON TO COMPLAIN(5756)  
4383 WILD BILL MOORE - BALANCING WITH BILL(5862)/HEY SPO-DEE-O-DEE(5864)  
4384 SONY THOMPSON - PALMETTO(5887)/NIGHTFALL(5886)  
4385 JOE THOMAS - BLUE SHADOWS(5872)/RAW MEAT(5877)  
4386 MABEL SCOTT - FINE FINE BABY(5882)/HAVE YOU EVER WATCHED LOVE DIE(5883)  
4387 EARL BOSTIC - PORTRAIT OF A FADED LOVE(5880)/SEVEN STEPS(5879)  
4388 LONNIE JOHNSON - DRUNK AGAIN(5933)/JELLY ROLL BAKER(5374)  
4389 WYNONIE HARRIS - BE MINE MY LOVE(5914)/ROCK MR. BLUES(5911)  
4390 FLYING CLOUDS OF DETROIT MICHIGAN - I GOT A RIGHT TO THE TREE OF LIFE(5892)/JUST AS LONG AS JESUS LIVES(5895)  
4391 SWAN'S SILVERTONE SINGERS - JESUS IS GOD'S ATOMIC BOMB(5925)/LONG AGO(5927)  
4392 SPIRIT OF MEMPHIS QUARTET - CALVARY(5900)/MAKE MORE ROOM FOR JESUS(5902)  
4393 CHARLES WATERFORD - I'M SWEET ON YOU(5866)/TIME TO BLOW(5869)  
4394 ELDER BECK - I'M GONNA LIVE THE LIFE I SING ABOUT(5940)/WHAT DO YOU THINK ABOUT  
4395 MABEL SCOTT - I'LL ALWAYS BELONG TO YOU(5936)/SUBWAY BLUES(5938) (JESUS(5939) )  
4396 EDDIE VINSON - JUMP & GRUNT(5918)/QUEEN BEE BLUES(5916)  
4397 TINY BRADSHAW - BUTTERFLY(5919)/I'M GOING TO HAVE MYSELF A BALL(5920)  
4398 LUCKY MILLINDER - CLAP YOUR HANDS(5910)/WHO SAID SHORTY WASN'T COMING BACK(5860)  
4399 SONY THOMPSON - BLUES FOR THE NIGHTOWLS(5889)/HARLEM RIG CUTTER(5888)  
4400 RUSSELL JACQUET - EIGHT BALL(5701)/TROPICAL FEVER(5708)



## BLUES IN REVIEW

\* \* \* \* \*

by Barry Hansen

PEE WEE CRA YTON - VEE-JAY 214

56-521 A FROSTY NIGHT (P.W. Crayton)  
Tollie - BMI (Electric guitar, saxes, piano, bass & drums. No vocal)

56-522 THE TELEPHONE IS RINGING (P.W. Crayton) Tollie - BMI (Vocal with el. guitar, saxes, piano, bass & drums.)

THE TELEPHONE IS RINGING, one of Crayton's very best sides, is a tense, soulful city blues, sung very movingly and powerfully by Crayton. He sings his story in a style resembling Eddie Boyd's, and has a combo similar to Boyd's in sound. However, this is Pee Wee's record, and nobody else's, and he sings and plays without sentimentality, but with enough emotion to move a mountain. The band plays a tasteful, restrained background. A FROSTY NIGHT is an instrumental with a nice walking beat; it is nothing original but is mighty good listening.

MUDDY WATERS - Chess 1718

9140 WALKING THRU THE PARK (McKinley Morganfield) Arc - BMI

9194 MEAN MISTREATER  
(Both vocals with el. harmonica, el. guitar, piano, bass & drums)

Muddy Waters is right in the groove with this new coupling of top-flight blues sides. MEAN MISTREATER is a powerful and sincere reading of the slow blues classic. He shouts much of the song at the top of his voice; even though his voice cracks a little on the fourth stanza after hitting a tremendous climax on the third, the effect is still stunning. The combo work is fine, though the recording of the harmonica is a little shrill. Even more appealing to this reviewer is the reverse side. WALKING THRU THE PARK is a medium-tempo swinging blues of the kind that Waters does especially well. Rather than trying any feats of strength with his voice, he just lets it swing. The instrumental combo lays down a beat in peak form. The side gets better and better as it goes along; it invites the listener to play it again. It is as close to a spontaneous performance as Waters has gotten in some time.

JOHN LEE HOOKER - Vee-Jay 308

59-1067 MAUDIE (J.L. Hooker) Conrad IBM (Vocal with el. guitar, el. bass guitar & drums)

59-1069 I'M IN THE MOOD (J.L. Hooker) Modern BMI (Vocal with el. guitar & el. bass guitar)

This is very likely the best record yet to come out of Hooker's three-year association with Vee-Jay Records. I'M IN THE MOOD is a slow blues on which Hooker sings so convincingly he puts us all into the mood. The

two guitarists do a beautiful job; the rhythm is set by what sounds to me like handclapping but might be anything. The material is not original, but it is more than adequate for Hooker's great talent. MAUDIE is a well-done swinging blues. The tune is quite similar to one recently issued on another label under the title MISS YOU SO by a female vocalist, but Hooker's interpretation is completely different from that of MISS YOU SO, and every bit as good. Unfortunately, Hooker is cut off on the present disc before he can really finish the song, but what is left is well worth having. Hooker's talent cries out for still better material, but this record is a big step in the right direction and is a fine investment.

LITTLE WALTER - CHECKER 859

8433 NOBODY BUT YOU (W. Spriggs)

Arc - BMI (Vocal with harmonica, el. guitars, bass & drums)

8436 EVERYBODY NEEDS SOMEBODY (W. Jacobs) Arc-BMI (As above)

In EVERYBODY NEEDS SOMEBODY Little Walter, the prince of the electric harmonica, adds a slow blues to his impressive string of records. His singing is more impassioned and moving than ever, and he contributes a truly lovely harmonica solo midway in this record. The record is authentic and spontaneous blues, and is yet sound and well-organized in form. The material on the reverse side doesn't quite fit his talents, but Little Walter rides it for all it is worth, with more fine work from the band at a snappy walking tempo. The record is an emotionally loaded coupling, in the best modern Southern Blues style.

LIGHTNING SLIM - EXCELLO 2096

2096-A BAD LUCK AND TROUBLE (O. Hicks J. West) Excellorec - BMI

2096-B HAVE YOUR WAY (O. Hicks-J. West) Excellorec - BMI (Both vocals with harmonica, el. guitar & drums)

Lightning Slim, in three short years, has become one of the most dependable performers in the Southern blues field. He has become a byword for blues, and has sold a good many records for Excello, but has never let his blues become the slightest bit commercialized. Lightning Slim's records represent what may be the most unspoiled country blues being regularly recorded and released today. Lightning Slim has been profoundly influenced in his singing style by Blind Boy Fuller; it is safe to say that if Fuller was alive today his records would sound very much like Lightning Slim's.

BAD LUCK AND TROUBLE is a plaintive, spontaneous slow blues. HAVE YOUR WAY is a new version of a tune which, I believe, was originated by Muddy Waters under the title TROUBLE NO MORE. The instrumental trio develops some great sounds at a swinging tempo. Waters' version is more impressive and equally authentic blues, but collectors of real down-home folk blues will be equally satisfied by this one. Excello should be warmly commended for releasing this caliber of material. We hope that the

company will see fit to issue some of it on long-playing form in the near future.

LITTLE JUNIOR PARKER and his Band-DUKE 301.

FR 3092 SOMETIMES (D. Robey) Lion Pub. Co. - BMI (Vocal with trumpet, saxes, el. guitar, piano, bass & drums)

FR 3093 SWEET HOME CHICAGO (R. Sykes) Venice - BMI (Vocal with harmonica, el. guitar, piano, bass & drums)

This record, one of the fastest selling blues sides of the year, is a very fine piece of work. SWEET HOME CHICAGO is a driving revival, with a slight change in geography, of Kokomo Arnold's OLD ORIGINAL KOKOMO BLUES (Decca). The singer, one of the more convincing members of the B.B. King "city blues" school, does a very convincing job, and the band, with a lowdown electric harmonica up front, drives for all it is worth. The singer is no match for Arnold, but he has a fine voice and delivers the song straight from the heart. The reverse side, an equally driving if less interesting "city" blues, has some topnotch guitar work. The sound is excellent; this is one of the finest issues to appear on the Duke label.

"LITTLE AL" - Excello 2098

2098-A LITTLE LEAN WOMAN (A. Guno) Excellorec-BMI

2098-B NO JIVE (A. Guno) Excellorec-BMI

Both vocals with guitar, el. guitar & drums.

This is the kind of record one doesn't expect to find among today's new releases, and it is a gem. On the slow, casual, lazy blues NO JIVE, an entrancingly carefree philosophy of life is summed up in the lovely catch phrase "I don't go out for jive" by a talented and apparently unknown blues singer. The unusual combination of amplified and unamplified guitars is very effective and the sound is straight from the swamps. The reverse side is an uptempo but equally carefree dismissal of the little lean woman in favor of a big fat gal. It has a fine swing to it. The electric guitarist is addressed as "Art" by the singer and is presumably Excello's Arthur Gunter. This record should give all blues fans a nostalgic chuckle; it is a welcome addition to any collection.

LONESOME SUNDOWN - Excello 2092, 2102

2092-A LEAVE MY MONEY ALONE (Green-West) Excellorec-BMI

2092-B LOST WITHOUT LOVE (Green-West) Excellorec-BMI

2102-A MY HOME IS A PRISON (J. Miller) Excellorec-BMI

2102-B LONESOME WHISTLER (J. Miller) Excellorec-BMI

All vocals with el. guitar, piano & drums.

These four sides are the product of a very impressive and promising blues singer, who sings consistently good material with a rough, sincere, tremendously lowdown tenor voice which is not the least bit oversentimental on page 23

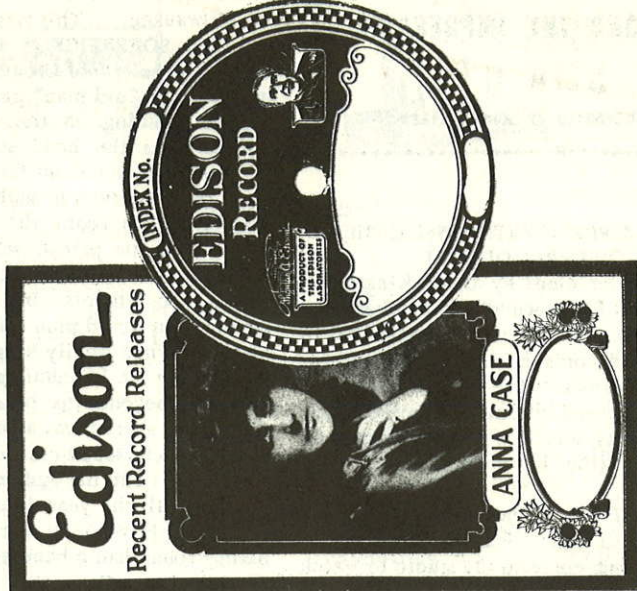


# EDISON by Ray Wile

The 82500 series was the second highest priced Edison series after the 83 and 84000 groupings. During the period in which these discs were issued the company received 2-50 apiece for the records. With the price reductions of the early 1920's the series was discontinued. The first 9 numbers were in the original 1915 issue and were cut out or recompiled by August 1915. Numbers 82514, 82542, 82546 and 82548 were probably never issued. 82547 was originally assigned to the Bori Caro nome but it apparently was not issued and the number was reused. Assignments for 82565 & 82566 are at present unknown to the compiler. Any additions will be appreciated. We hope to publish other series listings in future issues.

- 82501 - Linda di Chamounix (Donizetti) -Ambo nati in questa valle. Giovanni. Polesse, s. in It. w. orch. (987). Relisted as 82515.
- 82502 - Nozze di Figaro (Mozart) -Voi che sapete. Lecezia Bori, s. in It. w. orch. (961). Spang song (dendelssch). String Orch. (1319). Relisted as 80097.
- 82503 - Boheme (Puccini) -Mi chiamano Mimì. Maria Lebia, s. in It. w. orch. (728).
- 82504 - Henry Scott, bs. in It. w. orch. (737). Thais (Massenet) -Meditation. Albert Spaulding vln. w. piano (286). Re-recorded and relisted as 82043.
- 82505 - Tosca (Puccini) -E lucevan le stelle. Giovanni Martinelli, t. in It. w. orch. (1216). Relisted as 82036.
- 82506 - Aida (Verdi) -Celeste Aida. Alessandro Bonci, t. in It. w. orch. (2102). Relisted as 83003.
- 82507 - Manon Lescaut (Puccini) -Donna non vidi mai. Giovanni Martinelli, t. in It. w. orch. (1232).
- 82508 - Don Pasquale (Donizetti) -So anch'io la virtù magica. Lucrazia Bori, s. in It. w. orch. (2107). Relisted as 83003.
- 82509 - Cavalleria Rusticana (Mascagni) -Siciliana. Umberto Macnez, t. in It. w. harp (383). Relisted as 82513.
- 82510 - O that we two were Maying (Smith). Thomas Chalmers, b. & Elizabeth Spencer, s. in Eng. w. orch. (2013). Re-recorded 3269.
- 82511 - Ave Maria (Gounod) Charlotte Kirwin, s. in It. w. harp & violin (1331).
- 82512 - Ballo in maschera (Verdi) -Re dell' abisso affrettati. Elizabeth Spencer, s. in Eng. w. orch. (2032). Relisting of 82508.
- 82513 - Cavalleria Rusticana (Mascagni) -Siciliana. Umberto Macnez, t. in It. w. orch. (383).
- 82514 - Linda di Chamounix (Donizetti) -Ambo nati in questa valle. Giovanni. Polesse, bar. in It. w. orch. (987). Relisting of 82501. C.O. by 1915.
- 82515 - Lohengrin (Wagner) - Mein lieber Schwan. Heinrich Knote, t. in G. w. orch. (729).
- 82516 - Trovatore (Verdi) -Anvil chorus. New York Light Opera Co. in Eng. w. orch. (1302).
- 82517 - Romeo et Juliette (Gounod) -Valse. Lucrazia Bori, s. in Fr. w. orch. (2226).
- 82518 - Sanson et Dalila (Saint Saens) - Mon coeur s'ouvre a ta voix. Eleonora De Cisneros, con. in Fr. w. orch. (2210). C.O. 5/1/17. Relisted as 82176.
- 82519 - Faust (Gounod) -Faites-lui mes aveux. Eleonora De Cisneros, con. in Fr. w. orch. (2133). C.O. 6/6/24.
- 82520 - Carmen (Bizet) -All'udir del sistro il suon. Eleonora De Cisneros, con. in It. w. orch. (2211). C.O. by 1915.
- 82521 - Sniramide (Rossini) -Ah! quel giorno. Eleonora De Cisneros, con. in It. w. orch. (2212). C.O. by 1915.
- 82522 - Huguenots (Meyerbeer) -Nobil signori, salute. Eleonora De Cisneros, con. in It. w. orch. (2126). C.O. by 1915.
- 82523 - Trovatore (Verdi) -Stride la vampa. Eleonora De Cisneros, con. in It. w. orch. (2128). C.O. by 1915. Re-recorded by M. Katzenaner m.s. in It. (4570) & assigned this number. Finally listed as 83081.
- 82524 - La Gioconda (Ponchielli) - Voce di donna. Eleonora De Cisneros, s. in It. w. orch. (2127). C.O. by 1915.
- 82525 - La Gioconda (Ponchielli) -Sulcidio. Tummy Destinn, s. in It. w. orch. (899).
- 82526 - Nozze di Figaro (Mozart) -Voi che sapete. Lucrazia Bori, s. in It. w. orch. (961).
- 82527 - Madame Butterfly (Puccini) -Un bel di ve'remo. Tummy Destinn, s. in It. w. orch. (890).
- 82528 - Guardami -Valse cantabile (Guagni-Reuverutti) Lucrazia Bori, s. in It. w. orch. (2228).
- 82529 - Sanson et Dalila (Saint-Saens) -Printemps qui commence. Eleonora De Cisneros, s. in Fr. w. orch. (2209). C.O. 6/6/24.
- 82530 - Gitanes -Cancion Andaluza (Serrano). Lucrazia Bori, s. in Sp. w. orch. (2230). C.O. 4/1/21.
- 82531 - Tosca (Puccini) -Vissi d'arte. Tummy Destinn, s. in It. w. orch. (891).
- 82532 - Madouin love song (Pinsuti). Arthur Middleton, ten, bs.-bar. in Eng. w. orch. (3669).
- 82533 - Faust (Gounod) -Air des bijoux. A. Verlet, s. in Fr. w. orch. (5388). Relisted as 82086 and finally as 82333.
- 82534 - Two grenadiers (Schumann). Arthur Middleton, bs.-bar. in Eng. w. orch. (3746). (Remade 4149.)
- 82535 - Stebel Vater (Rossini) -Pro peccatis. Arthur Middleton, bs.-bar. in Eng. w. orch. (3665).
- 82536 - Ave Maria (Rach-Gounod) Marie Rappold, s. & Albert Spaulding, vln. w. piano (3815).
- 82537 - Traviata (Verdi) -Parigi O cara. Alice Verlet, s. & Guido Ciccolini, t. in It. w. orch. (3882).
- 82538 - Messiah (Handel) -Why do the nations. Arthur Middleton, bs.-bar. in Eng. w. orch. (4435).
- 82539 - Traviata (Verdi) -Ah, fors' e lui. Lucrazia Bori, s. in It. w. orch. (2287).
- 82540 - Tannhauser (Wagner) - O du mein holder Abendstern. Arthur Middleton, bs.-bar. in G. w. orch. (3793).
- 82541 - Trovatore (Verdi) -Ai nostri monti. Julia Heinrich, s. & Guido Ciccolini, t. in It. w. orch. (3943).
- 82542 - Cavalleria Rusticana (Mascagni) -Voi lo sapete. Tummy Destinn, s. in It. w. orch. (887). C.O. See also 82548.
- 82543 - Just for today (Abbott). Christine Miller, con. (4342).
- 82544 - Die Lorelei (Liszt). Christine Miller, con. in G. (4349).
- 82545 - Barber of Seville (Rossini) -Largo al factotum. Arthur Middleton, bs.-bar. in It. w. orch. (3909).
- 82546 - Caid (Thomas) -Air du tambour major. Arthur Middleton, bs. in Fr. w. orch. (4259). Listed in operatic supp. 9/11/16.
- 82547 - Rigoleto (Verdi) -Caro nome. Lucrazia Bori, s. in It. w. orch. (2218).
- 82547 - Ernani (Verdi) -Infelice! e tu credevi. Virgilio Lazzari, bs. in It. w. orch. (5219).
- 82548 - Cavalleria. Same as 82542. Never issued?
- 82549 - Cavalleria Rusticana (Mascagni) -Ave Maria. Frieda Hempel, s. w. Mary Zentay, violin obligato (597).
- 82550 - Emmet's lullaby (Mumet). Frieda Hempel, s. & Critterion Quartet, in E. (5942).
- 82551 - Alcha os (Liliuokalani) Frieda Hempel, s. & Critterion Quartet, in E. (5992).
- 82552 - L'ultima Canzone (Tosti). Taurino Parvis, bar. in It. (6194).
- 82553 - Love's old sweet song (Molloy). Marie Rappold, s. & Critterion Quartet. (6316).
- 82554 - Lost chord (Sullivan). Carolina Lazzari, con. in Eng. w. orch. (6365).
- 82555 - Barbere di Siviglia (Rossini) -La calunnia. Virgilio Lazzari, bs. in It. w. orch. (5220).
- 82556 - Bohems (Puccini) -Che gelida manina. Guido Ciccolini, t. in It. w. orch. (6447).
- 82557 - Manon (Massenet) - Le Reve, Guido Ciccolini, t. in Fr. w. orch. (6376).

- 82557 - I Puritani (Bellini) -Soni la tromba, e intrepido. Taurino Parvis, bar. & Arthur Middleton, bs.-bar. in It. w. orch. (6283).
- 82558 - Favorite (Donizetti) -A tanto amor. Mario Laurenti, bar. in It. w. orch. (6446).
- 82559 - Coming home (Willeby). Anna Case, s. & orch. (6476).
- 82560 - Roi d'Ys (Lalo) -Vainement, ma bien-aimée. Ralph Errolle, t. in Fr. w. orch. (5838).
- 82561 - Carmen -Vocal waltz (Vilsoy). Alice Verlet, s. (6387).
- 82562 - Father O'Flynn (Arr. by Stanford). Arthur Middleton, bs.-bar. in Eng. w. orch. (4770).
- 82563 - Crispino e la Comare (L. & F. Ricci) -Io non sono piu l'Annetta. Frieda Hempel, s. in It. w. orch. (6028).
- 82564 - Robin Hood (De Koven) -Oh promise me. Carolina Lazzari, con. in Eng. w. orch. (6394).
- 82565 - Sweetest story ever told (Stults). Carolina Lazzari, con. in Eng. w. orch. (6397).
- 82566 - Rigoleto (Verdi) -Caro nome. Frieda Hempel, s. in It. w. orch. (5808).
- 82567 - Huguenots (Meyerbeer) -Lieti signor, salute! (Page song). Carolina Lazzari, con. in It. w. orch. (6685).
- 82568 - Lucia di Lammermoor (Donizetti) -Era poco a mi ricovrare. Guido Ciccolini, t. in It. w. orch. (5609).
- 82571 - Zensuello, t. in It. w. orch. (5002).
- 82572 - Aida (Verdi) -Fur ti riveggo, mia dolce Aida. Marie Rappold, s. & Giovanni Zensuello, t. in It. w. orch. (5020).
- 82573 - Trovatore (Verdi) -Mira di acerbe lagrime. Marie Rappold, s. & Taurino Parvis, bar. in It. w. orch. (6274).
- 82574 - Thais (Massenet) -Te souvient il. Alice Verlet, s. & Arthur Middleton, bar. in Fr. w. orch. (4783).





## BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

### BUNNY BERIGAN WITH JESSE COHEN ON PARAMOUNT!!

Given some clues by David Kingsbaker of Oshkosh, I phoned piano teacher Jesse Cohen (now Cowan) in Kimball Hall to discuss the records he had made for Paramount about 1924. The records had issued as Jesse Cohen and his University of Wisconsin Skyrockets and one pair of sides as by The Rascals (the latter I had never heard about).

For POSTAGE STOMP Frank Trumbauer took the alto solo. Frank was a friend of Jesse and had come to the studio to watch proceedings but was asked to sit in. On some other side or sides of that date Frank probably played clarinet according to Jesse. There is some uncertainty in Jesse's mind about which other sides Trumbauer was on because he thinks that there were three different sessions, all within a month or two.

On one of the other dates Bunny Berigan who had become a regular of the Cohen band (playing night spots and student dances around Madison) played second cornet and may have soloed. Jesse says that Bunny's style had not yet crystalized and that it would be impossible for him to identify Bunny.

The other men included Yutchie Mann, banjo; Don Bonn trumpet, tenor and clarinet; and Jesse, piano. Don West may have played reeds on the last date. The tunes were standards retitled to avoid royalties. Their pay was the exceptional rate of \$75 per side per man. After the dates they all went out to the Sunset and later to Friar's Inn where Husk O'Hare was leader.

Jesse remembers that the band could not find an adequate trombonist for their recording session and that they wrote to Miff Mole who was playing in St. Louis at the time. Miff did not come up however. The recording studio was remembered to be downtown on the Chicago River and was operated in the name of Paramount.

Finally Jesse and I talked about the several UofW musicians we had both known during the late twenties and early thirties when I was in school in Madison and Jesse was the premier pianist-leader-booker. Gene Schroeder was one of the boys we had both known.

### MORE ABOUT ZINKY COHN

Zinky and Cass Simpson who were perhaps the most apt Hines students lived about a block apart. Both told me how they gave each other lessons. Cass was the "natural" talent and taught Zinky tricks of the Hines style. Zinky was from a wealthier family, studied piano formally and taught Cass in turn how to finger and read. Upon Zinky's recommendation Cass joined Bernie Young

in the Sim's Orchestra at the Wisconsin Roof in Milwaukee. This was the band which recorded SOAPSTICK. Later it became Young's Creole Roof Orchestra. Young told me about an "old man" gag which the band used of coming on the stand without a pianist. As the band started the first set with much to-do about their absent pianist, Cass, as an old man in shabby clothes would bring a note to Young the leader purporting to say that the pianist was ill, but the old man would sit in the piano chair. They would shoo him off. But after a time Cass sat down an would plun off-chord and out-of-tune. Then finally he seemed to get the feel and by the last number he was swinging way out beyond the band. This was easy for Cass to act; he was a little wizened guy. For the second set he cleaned up and the gag was over. But the audience called for the same act all the year they played the roof.

A couple of years earlier, in Chicago, Bernie Young had a band which recorded the Paramounts. Cass was in that. So was Preston Jackson. Bernie Young, Preston Jackson and Snaggs Jones, the drummer who later worked the Roof also had been neighbors as boys in New Orleans. Preston relates this story in a recent interview with Bill Russell, taped under the Ford Foundation grant.

### THE NOONE FILE - Tesch and Noone, Noone's Wrong generation

In 1925 Doc Cook with Jimmie Noone in tow played for a time opposite the Sig Meyers band at White City. Tesch and Dave Tough, etc. were in the Sig Meyers outfit. Maybe that's where Jimmie met Tesch. In 1926 when new management took over the Nest and renamed it the Apex Club, Jimmie enlarged his group and left Cook. Now I wonder if it might have been at White City (63rd & So. Parkway) rather than at the Nest that they met?

In the Noone file I find that twenty years ago this month Jimmie had a band at Skoller's Swingland Cafe broadcasting NBC nightly with Jimmie Strong, Warren Smith and George Hilton reeds, Leon Scott, Kenneth Stewart and Dalton Nickerson (hot) trumpets, Richard Dunlop, trombone, Spenser Owens (recently replacing Fred Smith), piano, John Henly, guitar, William Anderson, bass, Bill Winston, drums. Except for Winston who has been on the West Coast for years I have lost all track of these boys. Maybe they were in the wrong generation.

### IT WAS HENRY FORT, NOT JOHNNY SIMMONS

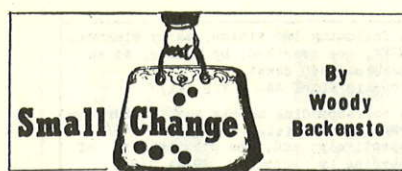
If you go back to where Henry Fort was on bass for Zinky we can slip another correction into Hot Discography. Henry was Jimmie's nephew and played with him frequently. On Jimmie Noone's Bluebirds, Johnny Simmons was to have been the bass man. However, as a last minute switch, Jimmie brought in Henry. Somehow RCA didn't get word of this change and put Simmon's name on the label. But I was in the studio and know that it was Fort.

Like Tut Soper called his marvelous solo, IT'S A RAMBLE.

## reminiscing in TEMPO by Frank Kelly

The late JIMMY LORD, who blew hot clarinet and sax with Willard Robinson and who arranged for Benny Meroff, among other accomplishments, showed me a copy of "An Ode To Bix" in manuscript form written by FRANKIE MARTINEZ. Was this number ever recorded, published or played in public?? It was Martinez who Blue Steele had an altercation with at Memphis' Hotel Claridge over Frankie's methods of taking intros. This information came from Sam Gobel (now a BMI song writer and a resident of Orlando, Florida) who was a trumpet member of the Steele band at the time of the hassle. Gobel attributed the battle to Blue's well-known volatility and Frank's Spanish temperament. Martinez was an exceptional hot and legitimate trumpeter who played with such big bands as Jack Crawford and Casa Loma and was a member of many pit bands. Last your reporter heard of Martinez was that he was a member of a Latin band on Miami's Biscayne Bay Blvd. about April/May 1940. Certainly would like to find out more about this fine trumpeter. Here's some further research on the fabulous BLUE STEELE who had one of the finest southern bands in the country during the 20s. It's rumored that Blue Steele played trombone and mellophone with Abe Lyman's early 20s band in Los Angeles. True?? This must have been before Blue was a member of Dixie touring red-hot Watson's Bellhops, one of the greatest hot dixieland combos in the South during the 20s. Have recently heard that Steele is still active today playing bass!! in a Texas band and is currently promoting jazz (in what form?) in Dallas. Getting back to Steele's musical escapades. About 1925 or 1926, Blue Steele was engaged to promote a new real estate project at Florida's Fullford-By-The-Sea. This corporation constructed a hotel which housed a broadcasting station and Steele's band. With so much radio time Steele's band became very popular. Hundreds of fine musicians blew with Steele's band, - fellows like Bill 'Sully' Sullivan, hot sax, clarinet & fiddle; Joe Dupree, drums; Clyde Mosely, reeds and piano; and Roger Sanford, hot tenor. While on the subject of Sully who headed SULLY'S SEVEN ACES, I would like to inform you that this group under this reedman blazed hot during this era at West Palm Beach, Florida. Many a West Palm Beacher would remember Sully's jazz combo at the 'Tip Top Roof'. Others in that area in the mid 20s were - GEORGE McCULLOUGH'S GEORGIANS that had the following member complement: Duke Welborn, drums; Hunt Grant, hot bass sax; Gordon Martin, hot trumpet and fiddle

Cont'd on p.23



John A. Olley, Herts, England rightly took issue to a remark I made in RR, Issue 17. I misquoted Red Nichols on the 2 sessions by ROSS GORMAN and his EARL CARROL VANITIES ORCH. Red, Miff, Lang, and Venuti are on Co 498, "I'm Sitting On Top of the World" / "Rhythm of the Day". However, on Co 516, "Sleepy Time Gal" / "I Never Knew" Red said it was not Venuti and Lang, but McDonough playing muted banjo. Sorry to have pulled this fluff!

John Olley also asked for my comment on an interesting theory advanced by Fred Elizalde in Melody Maker (1927). Elizalde claimed that the trumpet on Gorman's "I'm Sitting on Top of the World" was played by one Joe McTaggart. This was a new one on me so I related this tail to Red Nichols and asked "Who was McTaggart? -- Any comments?" Red replied, "I don't know -- I made this record."

It is true that in the 1924-1928 period Red Nichols made many recordings for Sam Lanin and the California Ramblers. The auction lists and the discographies, seem to follow this rule-of-thumb literally, assuming Red made nearly 100% of them. But this is far from the truth. It would take volumes, and much more digging, to straighten out the entire mess, so for the moment let a few pointers suffice.

Starting February 10, 1926, Lanin groups under the name of the BROADWAY BELLHOPS produced 81 masters, a total of 27 sessions, the last being on May 31, 1928. Red Nichols is on less than one-third of the sessions. We'll reserve the details for a later article.

Much misinformation has been spread regarding Red with the CALIFORNIA RAMBLERS -- especially on records under the nom de plumes such as the GOLDEN GATE ORCHESTRA, UNIVERSITY SIX, and VARSITY EIGHT. The facts are that Red replaced Bill Moore with the Ramblers about March 1, 1925. Later that summer, Red was replaced by Roy Johnston. Roy and Chelsea Quealey, who was used considerably a bit later on, are often mistaken for Red Nichols.

The Ramblers of 1925 were tops. The band personnel was: Frank Cush, Red Nichols (tp) Tommy Dorsey (tb); Arnold Brillhardt, Fred Cusick, Jimmy Dorsey (saxes); Adrian Rollini (bass s); Tom Fellini (bjo); Irving Brodsky (p); Stan King (dm); and Ed Kirkeby (leader). As Ed Kirkeby said "This was our greatest band -- with Red, the Dorsey brothers, and Adrian. It was far ahead of its time. As a matter of fact, business dropped off 30% -- the people didn't understand us."

Red has often been blamed for copying Bix Beiderbecke's WOLVERINE solo on "Tiger Cont'd on p.23

## HENDERSONIA Walter C. Allen

In my collection are two copies of Paramount 12249; titles, matrices and takes are the same on both copies:

- 12249-A EVERYBODY LOVES MY BABY (But My Baby Don't Love Nobody But Me) - 1995 6
- 12249-B HOW COME YOU DO ME LIKE YOU DO - 1996 7

The artist credits are different on the two copies, however:

- Copy I: (dark blue label) - Fletcher Henderson's Orchestra. Vocal Chorus: Trixie Smith
- Copy II: (purple label) - Trixie's Down Home Syncopators. Vocal Chorus: Trixie Smith.

Take -6 of 1996 is also rumored on Paramount, with unknown label credit. 1995-6 is also on Maxsa 1526 as by Fletcher Henderson's Jazz Band; voc. chor. by Trixie Smith (all sic), backed by a Bar Harbor Society Orch. (Ben Selvin) title; and 1996-7 is also on Maxsa 1536 as by Fletcher Henderson's Jazz-Band; vocal chorus by Trixie Smith (all sic), backed by a Maxsa's New York Orch. title. The Maxsa issues have been compared aurally with the Paramounts, and found identical.

These two sides are instrumental versions with vocal chorus, rather than mostly vocal. The band consists of trumpet, trombone, clarinet, piano and drums; I do not recognize them as Henderson men, and in fact they sound more like a white group than colored. John Davis, the English ex-researcher, several years ago opined that this was a Memphis Five recording, and indeed several of my co-workers are inclined to this opinion.

Note that the take numbers are high - 6 and 7, indicating that these are probably remakes, since only 3 or 4 takes of each title are normally recorded at a session. What I think happened is the following: a Fletcher Henderson unit made the original recordings, with Trixie Smith vocals, probably 3 or 4 takes of each tune. They were scheduled for release on Paramount 12249. Labels were ordered from the printer, bearing Henderson's name; and information was circulated among the other American and foreign firms regularly purchasing or leasing Paramount masters that these sides had been recorded. Meanwhile, back at the office, the test pressings were found unsuitable; all takes were rejected, and a remake session was ordered. The date was about November or December, 1924, when these tunes were popular hits, and Paramount needed versions for its catalogue.

For some unknown reason, the Henderson band could not, would not, or was not asked to record the remakes, and the (possibly) Memphis Five was recruited for this

Cont'd on p.23



March 6, 1959 --

Your reporter had the good luck to hit the new dixieland nightery THE ROUND TABLE here in New York City located on 50th street near 3rd avenue. An excellent atmosphere complete with good dixieland music packed the club. Ray Bauduc - Nappy Lamare and their Dixieland Band were in the last days of their engagement (they were preceded by the Dukes of Dixieland, who began the Round Table's Dixieland presentation policy, followed by Bob Scobey's Frisco Band). It was indeed fortunate that we came here this Friday as we got into a fascinating chat with Ray Bauduc about his past history in the music game. Guess, a lot of people figure Ray as primarily being a dixieland drummer except for a short stay in the late 20s with the great Ben Pollack band. We were pleasantly surprised when we heard the following:

Ray was the drummer (taking Sammy Wishnoff's place) with Fred Rich's Hotel Astor Orch. playing the Indian Room - 1926/1928. He recalled the following fluctuating personnel: Heinie or Hymie Farberman, Mannie Klein, trumpets; Goof Moyer - Mellophone and Alto Sax; Jimmy Dorsey, reeds; Rudy Adler, tenor; Phil Olinowitz, violin; Jimmy Johnson, bass sax and bass fiddle; Earl Kelly, Lloyd Turner, trombones; Ruby Waltzer, tenor; ? Hanson, sousaphone. They recorded many sides for Okeh, Columbia, Cameo, Harmony. Ray remembers that on Harmony they were under the name of the Astorites. Ray also went to Europe with A Fred Rich unit in 1928. Those he could recall, off-hand, in the group were Benny Bloom, first trumpet; Nick Casti, trumpet; Lloyd Turner, trombone; Benny Fairbanks, alto; Phil Waltzer - tenor. They made some sides for English Columbia. Ray recalls a title Do-Do-Do for Harmony and another title, Hot Chile for Cameo?? Personnel for Hot Chile, as far as he could recollect, were Mike Moisello, trumpet; Goof Moyer and Rudy Adler (All Fred Rich unit men). Other Bauduc recording adventures: Ray said it was he on Miff Mole's Mole's Hot Time In The Old Town Tonight, not Vic Berton. Ray also mentioned that he took Vic's spot on some of the Cliff Edwards Hot combination titles too. He could not remember whether it was on the Perfect or the Columbia label. Ray also recorded under the Cotton Pickers for Brunswick. Too bad we couldn't continue on further with this interesting discussion as Ray was called to the stand. The soft-spoken drawling Ray was really enlightening.

Note: We have recently investigated a batch of Astorites recordings at the Record Research office and have found the following Cont'd on p.23



By HAROLD FLAKSER  
A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN RECORDED JAZZ  
WITH SPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS  
JAZZ RECORDINGS CO

The following selective Od(D) jazz matrix chronology is intended, primarily, as an aid to be used in conjunction with Børge J. C. Møller's DANISK JAZZ DISCOGRAPHY (København: Artus Musikforlag, 1945), for the express purpose of pinning down precisely -- where the data, to hand, permits -- those dates, inexactely ascribed to, by Møller, to calendar year, 1940; or, in those instances where no precise date is available, at least, to circumscribe the time-span within which the recording session could have obtained. Recordings ascribed, by Møller, to year, 1940, which have, definitively, been established as having been cut prior to the German invasion (April 9); have not been included in this chronological survey. However, recordings ascribed to calendar year, 1940, known to have been cut subsequent to 12/31/40, will be found to be included in this survey. In this connection, it may not be amiss to point out one session has been included that stems from an early, 1941 date, this being the two-titled Helge JACOBSEN session, which Møller quite correctly, but imprecisely, ascribes to "1941." The JACOBSEN session is included for the very good reason that the matrix numbers allocated to the two sides constituting this session suggest a recording date earlier than a higher matrix numbered Kai EWANS four-titled session allocation, ascribed, inaccurately, to a 1940 date, but which, in actuality, was recorded eleven days subsequent to the higher-numbered EWANS session. The already fully documented ALBECK session has been included for completeness' sake and for chronological perspective. Readers who are not possessed of a copy of the Møller work are advised to use, in lieu, thereof, JAZZ DIRECTOR, Vols. I, III & V, where the following groups are to be found under their respective headings: Cecil AAGAARD (p. 1); ALL DANISH STARBAND (p. 8); Svend ASHUSSEN (p. 41); Kai EWANS (p. 40); Helge JACOBSEN (p. 757).

Brief mention must be made of two sides listed by Miller (p. 477), ASHUSSEN, sans matrix numbers, issued on Od(D) D 468 and credited to a 1940 date. The matrix numbers in question are Kpo:3774/2, respectively; -- these are by definition of post-1940-recorded vintage by virtue of Miller's matrix chronology (p. 15) which places Kpo: 3772 & 3774 within calendar year, 1941.

ACKNOWLEDGEMENT		DATE OF RECORDING
S. G. A., Copenhagen-Valby.		1940: ca. late, Mar.-July
		late, Mar.-July

DATE OF RECORDING  
1940: ea., late, Mar.-July  
late, Mar.-July

Footnote: \*  
The precise or, even, approximate, date of re-  
cording for this four-titled session is unknown,  
cording for this researcher but to the very firm  
got only to this researcher but to the very firm  
that recorded same. The recording ledger sheets  
are not to be found. S.G.A. give the month of  
recording as, July, which month may be stated to  
be a "ceiling date."  
Despite the fact the foregoing-cited month of re-  
cording is supplied by the recording firm itself,  
this discographer is strongly of the opinion this  
session obtained prior to the session of June 26.  
It is generally believed the four-titled Skandia  
Trio session was cut during the Spring, 1940.  
Moreover, all available evidence points to this  
Asmusen session as having been the earliest-re-  
corded 1940 sides by this artist. At the time  
this session obtained, Asmusen is believed to  
have not been under prolonged contract to Od(D),  
the session being a one-shot deal. However, u-  
pon release of the first issue, so quickly was  
it sold out, Asmusen was hurriedly signed to a  
contract by Od(D) calling, in part, for the re-  
cording of a total of 24 titles to be completed  
within calendar year, 1940. The last 1940 Asmus-  
sen session obtained on Dec. 4. (It may, paren-  
thetically, be noted, precise recording dates of  
all Asmusen recordings, cut subsequent to  
12/31/40, even though erroneously ascribed, im-  
precisely, to 1940, are not included in this se-  
lective survey).

What may be stated. That approximately thirty-one sides faintly, is that March 9 thru June 25, were cut between the period, March 9 thru June 25, these being, Kpo 3483 thru Kpo 3513, incl. To conclude this Asmusen session obtained, prior to the German invasion, -- let us say on April 8 -- it would have to be assumed, at least, twenty-four sides were recorded within the one-month (thirty-one day period) immediately preceding the German invasion. It would further have to be assumed seven sides only were recorded during the world-shaking events of April 9 thru June 25. At best, it may only be speculated on as to the number of sides recorded monthly by Od(D) during this entire 109-day period. Of course, a theoretical average can be arrived at for this period. Roughly, this would be about eight sides per each thirty-day period. More likely than not, a higher number of recordings did, in fact, obtain during the one-month period preceding seven-month period (i.e., immediately preceding seven-month period, ca., early, Aug., 1939 thru March 8, 1940), be used as a criterion. The number of sides recorded during this seven month period averages, approximately, twelve per month. Thus, if a case is to be made out for the Asmusen session to have obtained prior to April 9, 1940, it would have to be inferred the theoretical number of recordings per each thirty-day period increased approximately 100% during the thirty-one day period, March 9 thru April 8, incl. over the theoretical monthly average that obtained for the seven-month period ca., early, Aug., 1939 thru March 8, 1940. This researcher would place the 'floor date' for this session, at, ca., March 21st. It probably would not be amiss to center this session within these two poles: ca., early, May, would probably be not far off base in either direction. Far more research is required within this 109-day period into Od(D)'s recording activities. Perhaps one of our Danish readers, closer to the scene, undertake this research project.

Address all inquiries to: -- 8100 - Bay Parkway  
Brooklyn 14, New York



AUCTION ENDS MAY 25, 1959



DICKY WELLS BLUE SEVEN \*Pres/Leater/Young  
2062 RED ROCK/ME THE THRU ALAD2012E  
2063 BACHLOH BL(CousinJoe) SIG10122E  
2064 \*ANGEL WHEELER/HELLO SIG20112E  
LORENZO WELLS on Blackswan  
2065 HOLY CITY/ArthurWilliamsBL5W.2031E  
2066 WERNERHATH \*Piano 6 ft  
2067 KIDNEY/THREE FOR JACKIE V12980 E  
2068 GLOVANNI-LACIERA V187565E  
GEORGE WETTLING RYM KING  
2069 BLUES FOR STU/HENRIES CM 619 N  
WHEELER & LAMB - Folk  
2070 FRANKLIN MADE US ONE/IF V140248 N-  
DOO WHEELER SUNSET ORK  
2071 KEEP JUMP/WHO THREW BR115536E  
WHISTLING RUMOR-Ob superblues \$1.50min  
2072 STEVEN BY MYSELF/SWEET BB62774E  
WHISTLING SOLO PERFORMANCES  
2073 DODIA(Humanitarian) C063881 E  
2074 LISTEN TO MOONIN BIRD GG4061 E  
2075 MOONIN BIRD MANHATTAN215 W  
FRANCES WHITE comedienne  
2076 MISSISSIPPI/SIX TIMES6 V145137 E  
GEORGIA WHITE -Folk blues  
2077 DUNE LOST GOOD TIME NOW DE27072 E  
JOHN WHITE and his guitar  
2078 FARE THEE WELL/OUT A HEAD ASH401N  
2079 OUTSKIRTS/TONE MEATBALL 212588E  
2080 NO.12TH/ST.JAMES DITMIR ASH5982E  
2081 CRYING WHO/CRYING Part2 C055651 E  
PAUL WHITEMAN ORK  
2082 FOUND NEW BABY/GENERAL JUMP CAP1012E  
2083 SAN(Sanctuary)GEMBLIX JPP10026N  
2084 PATTY HONEY(BIG&BIL)Takes9  
CHITTYA,Takes(1)5min C0(8)4981E  
2085 PICKIN COITIN(Trombone) C01484 V  
2086 FELIX CAT(BROTHER GOSSES)4 C01478E  
2087 MELANCHOLY BABY(BIL)Takes4  
LOVE TAKE 4 \$2 minid4 C055651 E  
2088 GUTSY(BIL)Takes9  
2089 MYNURY(J.Tengedance)DE2222E  
2090 SHAKIN BLUES AWAY/GO MAYBE/20885E  
2091 MAM (BIX)BONES/CHANGES \$1.50V12103E  
2092 LONELY MELODY(BIX) \$1.25 V121214E  
2093 MY ANGEL/BOUNCE MEMORIES V121388E  
2094 DANCING SHADOWS(BIX) \$1.50V121431E  
2095 I NEVER BE SURE(BIL)Takes9  
/ME JUST COULDN'T " C-124088E  
2096 I'LL FOLLOW YOU(Menkel)2V121414E  
2097 JUST KID VALLER/ILLUMINOR "24201E  
2098 JOCKEY ON CAROSEL/DREAM21517E  
2099 METROPOLIS Part 1/Part2 \$4.15V15533E  
2100 METROPOLIS (Bing&Bil)Part3/4. \$15  
min bid - very rare V155334 E  
2101 RHAPSODY IN BL/(Gerahwin)24.15V15533E  
2102 GERHWIN PIANO WORKS V155337 E  
2103 SWEET KISS/ROCKY ROAD \$5 min bid  
2104 WEDDING TALK/SUNSHINE STOLAR4367N  
2105 HUBBARD TROT POOL/EVRYT BR2916 E  
2106 WILBUR WILCOATS  
2107 CHALKS SHUFFLE/SAMP RAMP2 E  
2108 CHALKS BLUES/OL FASHION RAMP 2 E  
2109 TROUBLE IN MIND/WHEN U RAMP 6 E  
2110 WILLIAMS SISTERS sing  
2111 SISTER KATE/WITHIN V120452 E  
2112 MISSISSIPPI STOKER/Collins0081E  
2113 TWENTY YEARS/NO PLACE HERE "24248E  
2114 WHEN I RETURN/NO FLACK HERE "24252E  
2115 SOMEBODY/MOON SHINES MOON "24254E  
2116 SAVE DREAM FOR ME/LOHNSMAN "24257E  
2117 WILBUR WILCOATS  
2118 SLO RIVER/ZULU WAT \$5min BR3580N  
2119 NOBODY BUSINESS/ACHINHEARTED/1591E  
2120 BLACK SNOWK BL/OL PULKS \$10 C06462E  
2121 YAMA BL/CHURCH ST \$1.50 C065057E  
2122 KAM BL/SITTING TOP WORLD -Folk  
2123 TROUBLE/CANT BEAT U \$2. V02798E  
2124 TROUBLE/CANT BEAT U \$2. V02798E  
2125 WILLIAMS sing  
2126 BUTTONS/MUS.CAMPMEETIN V1213005E  
2127 PEKLIN DEVILISH/SAT.NITRIS \$1.50V13813E  
2128 WILLIAMS sing  
2129 DIFFERENT KIND OF MAN/REAL OK4104E  
2130 JABO WILLIAMS - piano solo on J.L. label  
2131 JAB BLUES/WesleyWallace J.L. 3 N  
2132 JAB WILLIAMS - Same as The FamousBassE  
here in his early days  
2133 KERRY DAY I HAVE BLUES/CHERRY/62N-2213  
2134 ROND CLOK BLUES/Part2 C02300E  
2135 ROND CLOK BLUES/Part2 C02300E  
2136 ROND CLOK BLUES/Part2 C02300E  
2137 CLARINET MARMALEAD/MOJOY V02132E  
2138 GEORGE WILLIAMS & BESSIE BROWN-Blues \$1.25  
2139 PAPA DON'T U MAM/ALMA C03006E  
2140 LEONA WILLIAMS & HER DIKIMBA \$1 min  
2141 ACHIN HEARTED BL/STHUTIN C03559E  
2142 SISTER KATE/SISTER KATE C03713E  
2143 SISTER KATE/SISTER KATE C03713E  
2144 SISTER KATE/SISTER KATE C03713E  
2145 SISTER KATE/SISTER KATE C03713E  
2146 SISTER KATE/SISTER KATE C03713E  
2147 SISTER KATE/SISTER KATE C03713E

MARY LOU WILLIAMS combo(continued)  
2148 JOE BLK DEX/NOVEMBER KING5030N  
2149 ROLL ME/JOHN MILI \$1.25V0375E  
2150 MIDGE WILLIAMS & HER JAZZ \$2.00  
2151 HUCKLE BUCK/HOPPIN JO " 683 E  
2152 WAY LATE/HASTINGS ST SAV659 N  
2153 WALKIN AROUND/PARADISE 680 N  
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discography of Washboard Rhythm Kings (Cont'd)

- 77812-1 (K) I Want To Ring Bells (VR Ted Tinsley) Vi 23415
- 77813-1 (T) I Would If I Could But I Can't (VR Ted Tinsley)  
BB 6219; Vi 24405
- 77814-1 (K) Hard Corn (c. Ben Smith) (VR Ted Tinsley) Vi 23415
- 77815-1 (K) \*\* Kelsey's (c Ben Smith) (VR Ted Tinsley) Vi 23413  
" -1 (K) \*\* Hot Nuts BB 6278  
(Rev of BB 6278 is Eddie Johnson: Duck's Yas Yas)
- 77816-1 (K) \* Move Turtle (VR Ted Tinsley) Vi 23413
- 77817-1 ( ) Mickey Mouse and the Turtle ( ? )
- 77818-1 ( ) I Would If I Could ( ? )
- 77819-1 (T) Shoutin' In The Amen Corner (c Andy Razaf, Danny Small)  
(VR Ted Tinsley) HMV-B8655; BB6219; Vi 24405
- (Mx Uncertain) (M) Kelsey's BB (?)
- (Mx Uncertain) (M) \* Move Turtle BB 5202
- (Mx Uncertain) (M) I Would If I Could BB 5202

\* Move Turtle is same tune as China Boy

\*\* Hot Nuts is identical recording to Kelsey's

NOTE: Although it appears that some of the tunes recorded in the 14th Session were

recorded two or three times, and separately issued, oral comparisons in several cases

demonstrate no noticeable differences in the music.

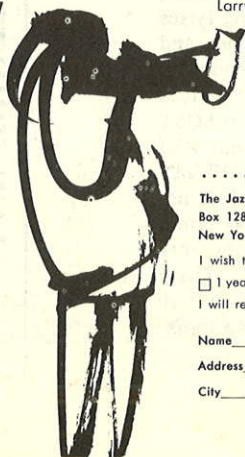
15th Session (11-1-35 Chicago, Illinois)

- 96258- (K) Please Come On Down To My House (c. C. Williams)  
(VR C. Williams) BB 6186
- 96259- (K) Brown Skin Mama (c J. Blythe) BB 6157
- 96260- (K) Street Walking Blues (c C. Williams) (VR C. Williams)  
BB 8155; BB 6186
- 96261- (K) Arlena (c C. Williams) (VR C. Williams) BB 6157

Attention is invited in particular to the 14th Session, which is confusing and ambiguous and will require considerable straightening out.

Your letters may be mailed to John H. Baker, 16 East Broad Street, Columbus 15, Ohio.

# The Jazz Review



A monthly magazine of analysis, biography, and history.  
Written by critics, musicologists, and the musicians themselves.  
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## RIM CHIPS

by Harris

### PORTRAIT OF A JAZZ COLLECTOR

<b>BROW</b> TO KNIT WHEN COMPARING TWO MASTERS	<b>EYEBROW</b> TO RAISE WHEN DEALER SAYS \$25.00	<b>SCALP</b> TO SCRATCH WHILE DECIDING WHAT RECORD TO PLAY	<b>HAIR</b> TO STAND ON END AS RECORD CHANGER MISSES	<b>BRAIN</b> TO WRACK WHEN ASKED TO IDENTIFY RECORD PERSONNEL
<b>RIGHT EYE</b> TO LOOK FOR RECORD BARGAIN SALES				<b>LEFT EYE</b> TO LOOK FOR COLLECTORS WHO ARE BEATING YOU TO SALES
<b>NOSE</b> TO HOLD WHILE LISTENING TO JAZZ MUSIC HANDS				<b>EAR</b> TO LISTEN TO FOUR NOTE JAZZ SOLOS
<b>LIP</b> TO KEEP STIFF UPPER WHILE WIFE THROWS OUT COLLECTION				<b>EAR LOBE</b> TO PULL WHEN RICH AUNT ASKS TO HEAR LOMBARDO
<b>TONGUE</b> TO PUT INTO CHEEK WHILE ESTIMATING TRADE DEAL				<b>CHEEK</b> TO TURN WHEN BIX IS SLIGHTED
<b>MOUTH</b> TO SHUT AS FRIEND COMES TO LEAVE	<b>CHIN</b> TO KEEP UP AFTER CRACKING JAN OKER	<b>THROAT</b> TO CLEAR AS MOTHER- IN-LAW ASKS WHERE ALL MONEY GOES	<b>COLLAR</b> TO LOOSEN AS YOU LOSE YOUR PLACE IN AUCTION	<b>SHOULDER</b> TO SHRUG WHEN WONDERING IF IT IS WORTH IT ALL